

# HIT PARADER

35 CENTS CDC



RECORDING WITH THE

**MONKEES**

NOVEMBER

## Beatles

A FEW WORDS FOR  
**SGT. PEPPER**

MARK LINDSAY  
**Raider**  
GOES ON AND ON

**Jefferson Airplane**



**SPOONFUL** : ZAL GOES, JERRY COMES  
**STILL ON TO SOMETHING GOOD** : HERMAN

EXCLUSIVE

## ALL THE WORDS

TO HIT SONGS  
BEATLES: "SGT. PEPPER"

WITH A LITTLE HELP FROM  
MY FRIENDS

MONKEES:  
"HEADQUARTERS"

SHADES OF GRAY  
I CAN'T GET HER OFF  
MY MIND

SUNNY GIRLFRIEND

STONES: "FLOWERS"

PLEASE GO HOME

BACK STREET GIRL

OUT OF TIME

RIDE ON BABY

SITTIN' ON A FENCE

HEROES & VILLAINS

REFLECTIONS • WORDS

YOU'RE MY EVERYTHING

JILL • PENNY ARCADE

THERE IS A MOUNTAIN

SIXTEEN TONS • BLUEBIRD

FUNKY BROADWAY

A LITTLE BIT NOW

CRY SOFTLY, LONELY ONE

THINGS I SHOULD  
HAVE SAID

APPLES, PEACHES,  
PUMPKIN PIE

YOU KNOW WHAT I MEAN

HA, HA SAID THE CLOWN

A WOMAN'S HANDS

WINDOWS OF THE WORLD

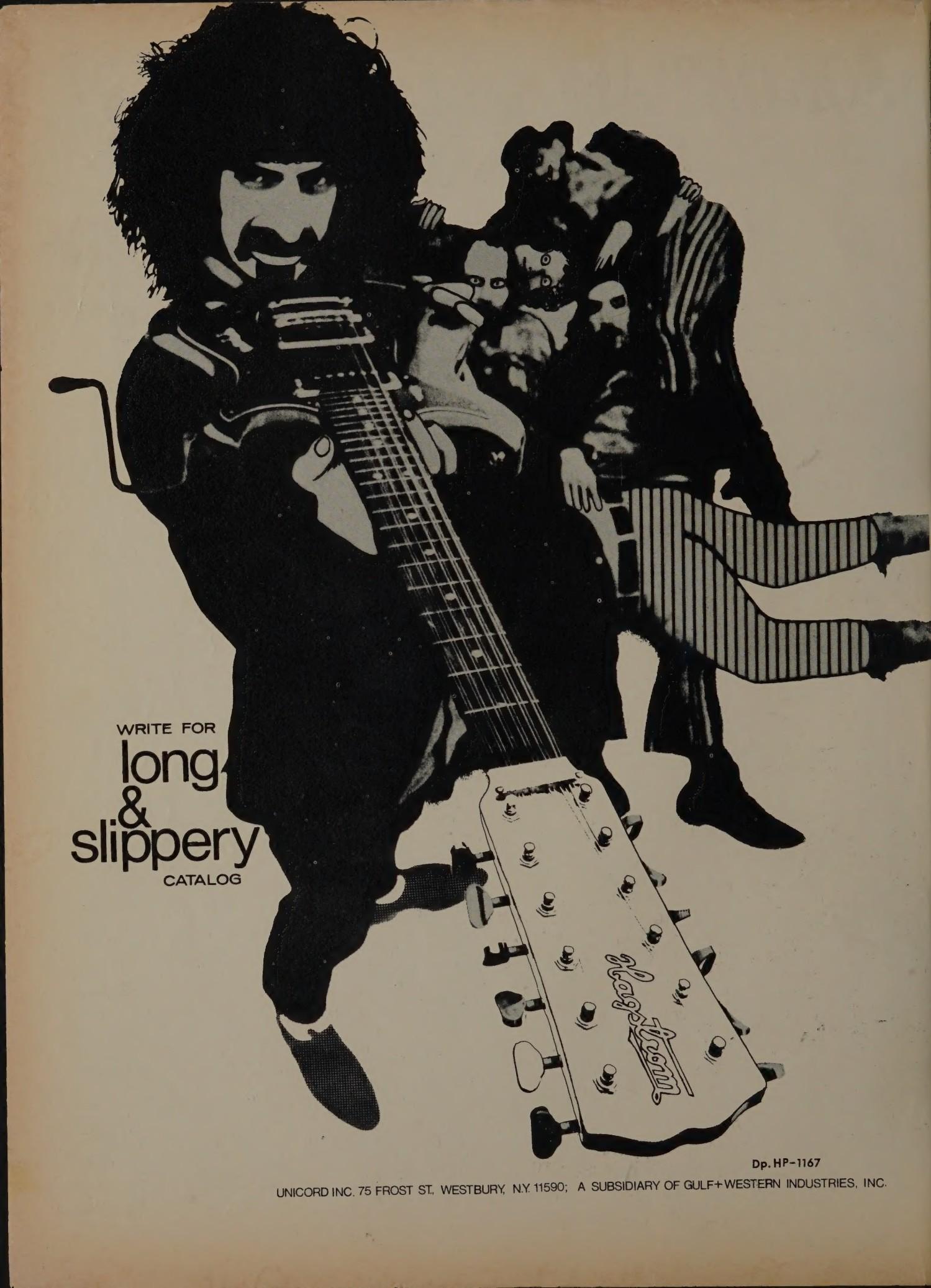
COLD SWEAT

THANK THE LORD

LAURA (WHAT'S  
HE GOT)

YOUNG RASCALS JANIS JIAN  
SUPREMES

Part 3  
"The Stax Story"  
Booker T.



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November 1967

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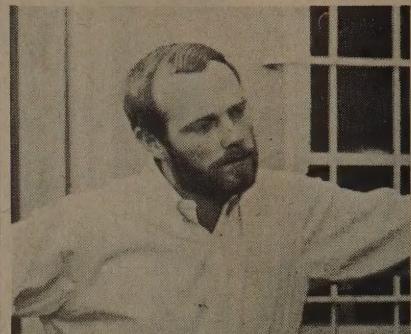
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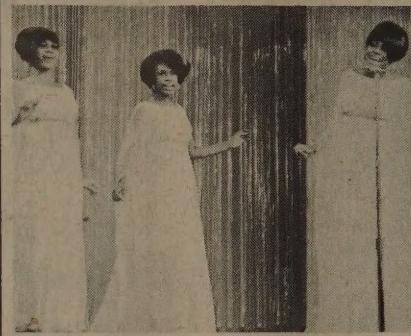
# PARADE OF SONG HITS

## ● HEROES & VILLAINS



By The Beach Boys

## ● REFLECTIONS



By The Supremes

## ● YOU KNOW WHAT I MEAN



By The Turtles

**OVER 35  
TOP TUNES  
COMPLETE  
SONG INDEX  
ON PAGE 28**

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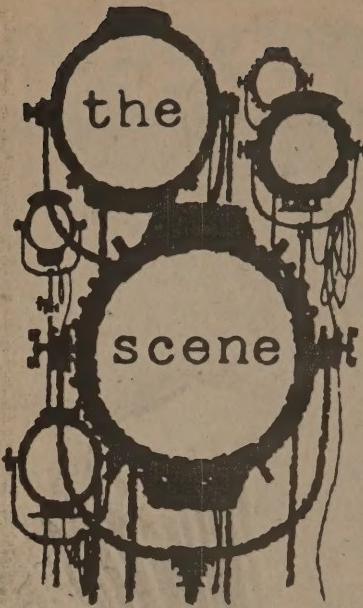
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Just the other day, I picked up the *Weakly Sandwich* and these headlines stared me in the face. The headlines had large brown eyes with Mod Bod pasted right on the pupils.

One headline screamed, "Bent Fender Strikes Gold In Shoe," while still another read "Cop Shoots Toe While Blowing Whistle." There was also an interesting article on Orson Bean who said, "Smoking bananas is dangerous because it can lead to bigger, more dangerous things, like watermelons and rhubarb."

Then there was this article about thirty-five kids who played bagpipes while an innocent telephone pole burned to the ground.

And yet more serious questions arrive. Is Dayton Allen really Groucho Marx? Did the Association hire a slant-eyed chap to get us used to the Chinese mystique? Will Billy, Dezi and Dino back Muddy Waters on his next album? Is Paul Crass and his Garbage Realism scrubby, or what?

Yet another story. Seems this fellow, Junior Samples, out Georgia way (rumored to be the town drunk) was fishing one day and caught himself a bass. "I'm fishin' for sumthin' ta eat," says Junior. Turns out, the fish beat the world's bass record although Jr. can't remember that he ever had it weighed. "Got three messes out of it," says Jr., "supper, dinner and breakfast...or maybe it was dinner, breakfast and supper...yup, that was it."

Well, some local sportscaster got a hold of Jr. and interviewed him for his radio show. Needless to say, a record company exec heard the show, dug it, got the tape and put it out on a record. It did pretty good.

So they talked old Jr. into coming to Nashville for a follow-up single and an album. He arrived in a pair of overalls and a clean pair in a paper bag under



his arm, special for to meet the guys with ties. Jr. is confused by all the attention he's getting. In fact, he gets his bass record and his hit record mixed up. Anyway, it's not a put-on, and it makes more sense than "They're Coming To Take Me Away." With this in mind, if you ever get a chance to see an old flick called "A Face In The Crowd" with Andy Griffith - don't miss it. By the way, Junior Samples is on the Chart label.

Although it isn't hip to read books any more, we'll tell you about one and take our chances. It's a very optimistic book, so right off that will scare a lot of people. It's an old book called "Morning Of The Magicians," which the publisher, Stein and Day, recently brought back to press. It's about lost cities, ancient races, secret societies, the occult Nazis, alchemy. Past, present and future are fused into a new reality that was actually always here. The authors, Louis Pauwels and Jacques Bergier, tell us that man and his universe still hold many undiscovered mysteries and there is hope for us all. Meanwhile, the hippie dippies vegetate. Ask for it at your local book store and see all the other books there, too. If you read it, tell us about it.

In closing, "The Steve Allen Comedy Hour" every Wednesday night on your very own T.V. set is the greatest, most hilarious thing that the tube ever conjured up. It's so good, it will probably be cancelled. Dayton Allen appears once in a while. Dig it fast before it gets the axe.

Wasn't it Oscar Wilde who said, "The only sin is bad taste"?

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# WE READ YOUR MAIL



Dear Editor:

First, let me say that Hit Parader deserves every word of praise it has received. The consistently superior quality of your magazine is a breath of fresh air amid the welter of nauseating trivia that the "teen" magazine reader is subjected to in the average publication. I am assured of one gratifying day each month, and that is the day on which I receive my copy of Hit Parader.

To turn to someone else, I think that Hit Parader readers would be interested in an album titled "Mixed Bag" by a new, and as yet obscure, artist by the name of Richie Havens. The LP is on Verve Folkways, and two of the most outstanding selections are "San Francisco Bay Blues," and "Just Like A Woman." In addition, there is a very strange, jazz-like treatment of "Eleanor Rigby" that deserves some critical attention by a competent music critic.

Gary Gunton  
Miami U..  
Oxford, Ohio

Dear Editor:

I'm not here to criticize your magazine. In fact, I think that it's a pretty good magazine because it always talks about new singers before anyone else does. You were first to talk about the Blues Magoos, and they are really something. You have also spoken about the Sparrow and I am very glad that someone is finally giving them some coverage. Since they came from Toronto, one of Ontario's major cities, I am proud of them and glad to read about them. I saw them once on a teen show and they sang wonderfully.

I am also glad that you don't put down the Beatles. They're the best and always

will be because they're not afraid to try something new. I just love "A Day In The Life" on their new album, "Sgt. Pepper's Lonely Hearts Club Band." The whole album is different and lots of the songs are just terrific, like the five-minute one that George plays sitar on. Wow - that's fantastic!

I like the letters to the editor section and some of the write-ups you do on singing groups. Yours is the only magazine for all kinds of tastes. It's good to give the new groups a chance but don't put down the old ones.

I love Simon & Garfunkel so I'm glad that you sometimes have write-ups on them. I was glad that you had an interview with Paul Simon this month but I was very surprised and could hardly believe it was all true. Paul Simon is different than I thought he was. Through his songs I had learned to know him pretty well, I thought, and I liked him.

Of course, I learned a lot about him through his songs but there are some things I learned which were not true. His thoughts on religion: they surprised and baffled me. In some songs he had mentioned God, so I thought that he must believe in heaven and hell and all that. He's still a great singer and songwriter and I'd like to know more about him.

Sincerely,  
Marcelle Lafontaine  
Ottawa, Ontario

Dear Editor:

Went out and bought the new Beatles album, "Sgt. Pepper's Lonely Hearts Club Band," and I must say that it is by far the best the boys have ever made. It is a brilliant masterpiece of production, and much credit must go to the fine work of

George Martin.

The title tune gives the album a show-like atmosphere, and little details like the overlapping of tracks, make the album a continual performance, reminding one of an old vaudevillian show.

"A Little Help From My Friends" is perhaps Ringo's best, in that for once he sings right on key and he has really become part of the rest of the group.

John really shines on "Lucy In The Sky With Diamonds" and "A Day In The Life," both as a writer and a performer. The amazing blending of tapes and the subtle slowdown of a tape (similar to the one in "Strawberry Fields Forever") in "Lucy" is brilliant, as is the wind-tunnel effect in the latter song. "A Day In The Life" is perhaps one of the most powerful songs the Beatles have ever recorded.

Paul makes good sounds on "It's Getting Better," "Fixing A Hole," "She's Leaving Home," "When I'm Sixty-Four," and his brief appearance on "A Day In The Life." "She's Leaving Home" is beautiful and the full orchestra of strings is used with great effect here. The other songs featuring Paul are masterpieces of chaotic simplicity. The words are simple and to the point while the instrumentals and sound effects are unbelievable.

"Within You, Without You" is the closest George has ever come to the sound of India. It is an intriguing track which can be listened to again and again.

"Lovely Rita" (Paul again) is another of the Beatles' best endeavors. "Good Morning, Good Morning" and "For The Benefit Of Mr. Kite" show the unequalled versatility of their producer and themselves

and could start a new musical trend which could become commercial.

This album is a must for anyone who enjoys good music. This excellent example of perfection has little additions which can only be heard after several playings. (The alarm clock which can just be heard prior to Paul's awakening in "A Day In The Life." Look out, world, the fab four are just warming up.)

Also dig the Who's "Happy Jack," the Stones' "Between The Buttons," The Mothers' "Freak Out," the Blues Project's "Projections," the Beatles' "Revolver" and the Jefferson Airplane's "Surrealistic Pillow."

The music heard in Canada is something to be proud about, and the Toronto sound will soon be right up there with Liverpool, Detroit, San Francisco and New York very soon. Witness the following: the Paupers, the Ugly Ducklings, the Stitch in Tyme, a Passing Fancy, the Quiet Jungle, the Staccatoes, the Big Town Boys, the Last Words, the Mandala, the Collectors and thousands of others equally as good.

I'd like to see some more items in your unbeatable mag. Maybe a top-50 chart of Canada, Britain and the United States would be appropriate. A top-20 album index would also be appreciated. Like to see a new album featured every issue covering lyrics, productions and other interesting features, including the artist's own comments on the album as you did with Mick Jagger and "Between The Buttons."

Long live good music.  
Mike Kushner,  
67 Fennimore Crescent  
Downsview, Toronto, Ont.

(cont. on page 59)

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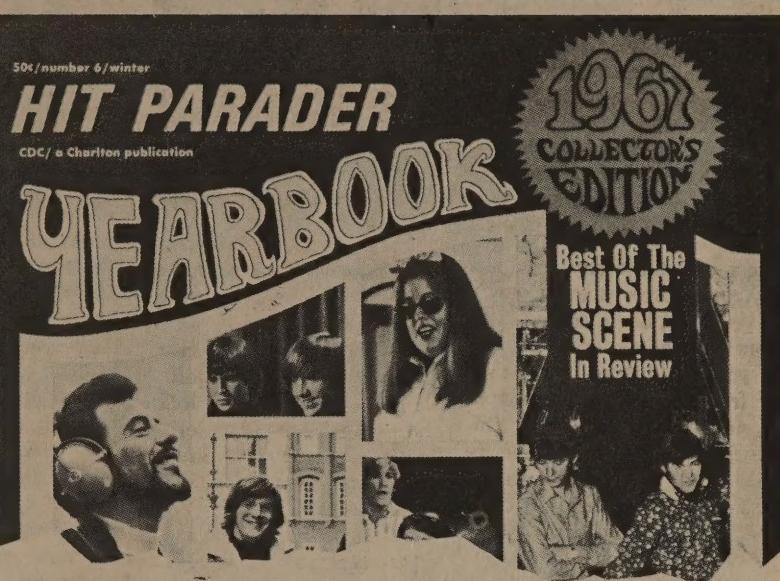
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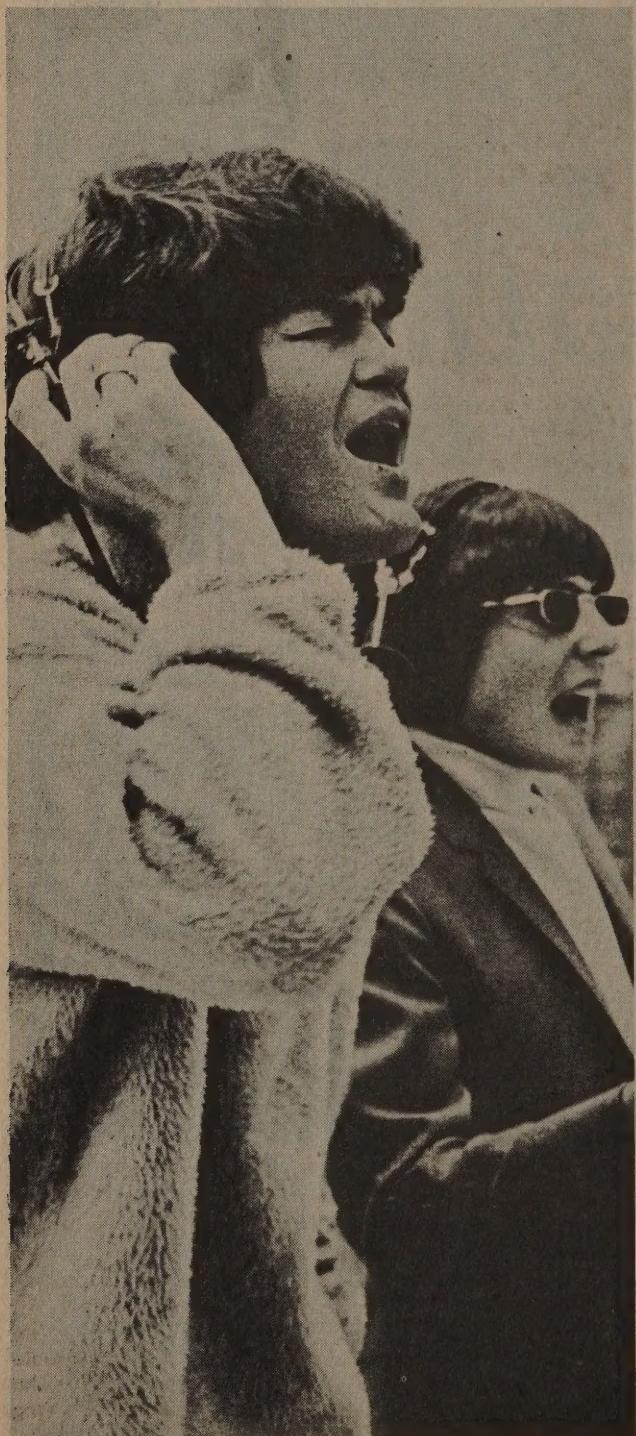
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# Recording with the MONKEES



The most agreeable surprise of my first visit to Hollywood was meeting Mike Nesmith at a Monkees' recording session in the RCA studios. Warnings had already been registered that Nesmith was not the easiest person to interview, and as he had been up since 5:30 a.m., and just completed a lengthy recording session around midnight, I expected a taciturn reception.

Having introduced myself as a journalist from England, he courteously invited me to sit out and talk in the reception hall. Seldom have I been so impressed by an artist's good manners, intelligence and humour. If that sounds like too much saccharine, I can only add that finding this kind of personality in one so young and successful is so rare we must be forgiven the histrionics.

When I arrived around 10 p.m., Peter, Micky and Mike were completing the last track for their fourth album—"Star Collector." This included single, "Pleasant Valley Sunday." You can forget any further stories about the group not playing on their discs. Peter was playing electric organ, Mike guitar and Micky drums, with Chip Douglas, their record producer, on bass. There were ten or twelve takes before the group and arranger Lester Sill were satisfied with the track.

"Star Collector" was supposed to run for about two and a half minutes, but ran out of control as they improvised their way into six minutes of playing time, with Micky "bub-byooing" his way into infinity. Dolenz was particularly gratified with the playback. "That's great, you guys," he shouted. "I can do some fantastic things with my sound synthesizer in there!" This electronic machine is Micky's latest plaything.

The group went back into the studio to tape some dialogue, and the conversation wheeled around to what they could have on the album cover.

Mike suggested: "I thought we might have this gigantic organ grinder thing which goes up right out of the picture so you can just see the handle and a huge hand turning it. Then the four of us in monkey suits, with shackles and chains around our necks attached to the giant wrist."

Dolenz suggested: "How about a huge monkey foot with just us squatting down beside it?"

Dolenz decided the muse was upon him, and further expounded: "Black! That's what I want. I want the whole sleeve black-black, black, black!"

Nobody seemed terribly enthusiastic about that idea!

And they all went home.

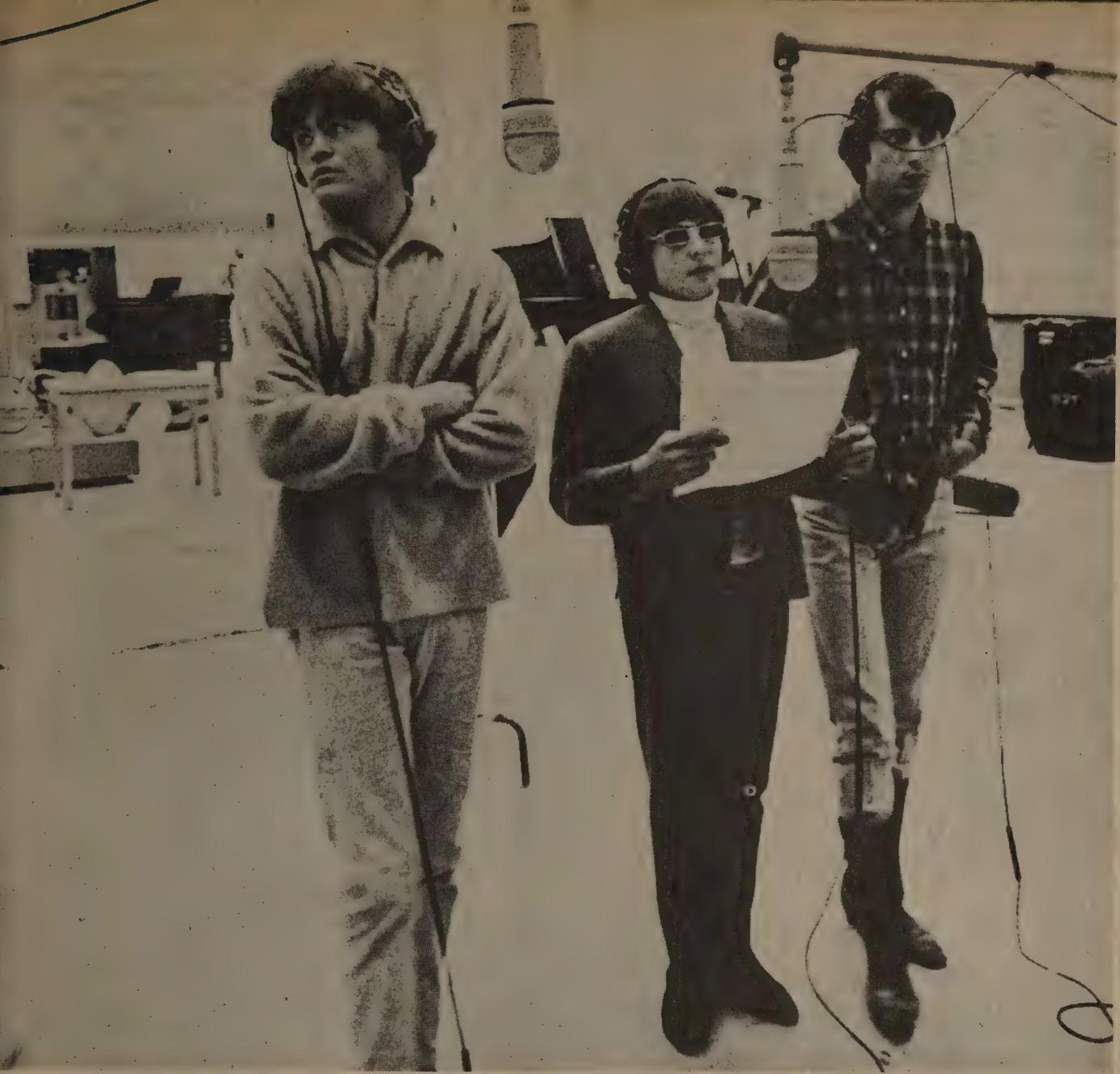
It was when Mike walked out of the studio, his shirt knotted about his waist, dripping with sweat and looking for the way home, that I introduced myself. We went out into the hallway and sat down to talk.

I asked him how it might be possible for the Monkees to receive the respect and recognition they deserve from the more cynical music critics.

"Quit!" Mike suggested, drily. "Everyone wants us to be something we are not. I'm convinced that our comedy TV series is a classic and will be regarded as such in years to come. We've taken a Marx Brothers approach and given it a contemporary twist."

"The concept of the Beatles, or four guys in a group, gave us this excuse to have four young people doing things together."

"Someone decided we could not just be four actors standing there holding our instruments. We had to be a pop group as well. So between designing our own clothes, merchandising,



personal appearances, we made records. Then everyone expected us to be as creative as the Beatles.

"We would like to spend more time on our records, but we just do not have it. I regard the 'More Monkees' album as probably the worst album in the history of the world. We are now putting more effort and time into our discs, but it's still not enough time. This last album was completed in nine days.

"It's been cut in our own time between TV rehearsals and everything else. How creative can you be in that amount of time?

"We have to be content to produce music that makes people happy, while the Beatles create music to make people think.

"It's possible to continue at the present pace, and by the end of the year we will have to stop. It's making old men out of us before our time. I've got the first sign of grey hairs. And little cherubic Davy has even got the beginnings of worry lines.

"Just to give you some idea of the pace things are going, it has been estimated that we have tripled the Beatles' earnings. In the last eight months the Monkees organization has earned 180 million dollars. That is just 16 million less than all the people in the U.S."

Just how important is the moral and spiritual revolution taking place among the young people on the West Coast?

Are the "Flower Children" the shape of things to come?

"The only notable significance I've seen from the Flower Children is that I get my mailbox stuffed full of flowers every morning, but that's nice," replied Mike.

"The really significant people are those like Frank Zappa, of the Mothers of Invention; a 60-year-old sculptor called Vito, who borders on genius here; Timothy Leary; and the Beatles. These are the people responsible for making people think in new directions.

"The pop people out here don't really have the status that they do in England. We're just regarded as pop millionaires, and nobody listens to us."

Nesmith is regarded as something of a "Loner," a man who does not make friends easily. He emphasized this.

"On my first trip to England I did not make many friends. I rang up a few people; then I got frightened at saying the wrong thing and just shut myself up in my room. I got the feeling that someone was going to pounce on me and say: 'I'll slit your throat, you loud-mouthed Texan!'

"The only person I really got on with was John Lennon. The reason I liked him so much is that he is a compassionate person. That's going to sound funny to a lot of people—'John Lennon compassionate!' I know he has a reputation for being caustic, but it is only a cover for the depth of his feeling."



Comparisons with Lennon are almost inevitable for Nesmith who, like John, is married and has a small child. He is particularly sensitive to the situation. His admiration for Lennon is as genuine as his desire not to be regarded as an imitator. His own attitudes and opinions are sufficiently individual to allow him a separate identity.

"I've written three books," Mike told me. "But I'll never publish them under my own name, or people will think I'm copying John."

"I've written a 300-page long poem which was really just an exercise in rhyme to see if I could do it. The story concerns a boy who falls through the eye of a camera into a world where all the values are reversed-black is white and white is black. Eventually he becomes a photograph in the sky without dimension!"

"One of the other books is simply an observation on society and the rules we live by. The real satisfaction for me was simply in having written them-if they are ever published it will be under another name."

When the Monkees call a halt to their "poparathon" at the end of this year, Mike has a long vacation up front on his list of priorities.

He would also like time to take lessons on the pedal steel guitar down in Nashville. He showed me the model he has at present. The instrument is played with the feet on an organ-like basis, and top is flat like a zither.

Nesmith has a highly developed sense of moral integrity and, along with Peter Tork, he is developing a musical one! It may well be that when time allows them to concentrate more fully upon their record production they, too, will come up with songs to tap your mind as well as your feet! □



# SIX HUNDRED MILLION FANS



## WATCH THE BEATLES

Pop history was made when a new record was plugged to the whole world at the same time! The honour rightly went to the Beatles, who sang their "Love Is All You Need," an up-beat, joyous-sounding, simple-lyriced song which is their next single.

The sound and pictures went out from the EMI studios, where the Beatles make all their discs, via BBC-TV, across the world, on Early Bird space booster over the Atlantic, and spanned the wide Pacific via Lana Bird and ATS/B satellites. The audience was estimated at 600,000,000!

The Beatles were seen in action, John and Paul together on high chairs, with earphones on and mikes in front of them, George farther back and Ringo at the back. They were seen playing, and then the camera went to George Martin, in the control booth. He suggested the extra musicians come in and thirteen of them took their places opposite the Beatles and facing them. While they filed in, Beatles' road manager, Mal Evans, took sandwiches around for the boys and some sang, "She Loves Me, Yeah Yeah Yeah" off-key.

Then, with the violins at the start and brass at the end, the Beatles went through

their new number, which has a chorus reminiscent of their songs of four years ago. John spoke the message over a background of "Love, love, love" sung by Paul and George.

Press was invited to the actual transmission (only a few Beatles' friends, like Mick Jagger, Gary Leeds, Keith Richard, Marianne Faithfull, Jane Asher, Patti Boyd, Graham Nash and Keith Moon were present) but, the day before, the doors were thrown open for a free-for-all picture session, at which I managed to have a quick word with -

**PAUL:** Someone's just asked if I'm leaving the group. And there seems to be another rumour I'm moving. Both are very wrong. I've just finished my house and like it a lot. No, I haven't bought a kilt yet.

**GEORGE:** We will do a TV show before we do a film. Nothing new to tell you about the film project. No script yet.

**RINGO:** My garden is looking great now. Got some of my building men to help the gardening contractor and everything's okay.

**JOHN:** This song will be our next single. This TV show will give it a nice send-off.

Indeed, with some 6,500 TV workers and 1,000,000 miles of telephone wire working for the disc, it couldn't be bad! □

# A Few Words On... SGT. PEPPER

Ever since the Beatles demonstrated an amazing originality and maturity with their "Rubber Soul" and "Revolver" albums, they've been burdened with the responsibility of discovering new and increasingly far-out directions for popular music. After all, many people believe, didn't they turn rock and roll into a creative art form? Now what can they do for an encore?

The pressure is evident in "Sgt. Pepper's Lonely Hearts Club Band," an ambitious mixture of fresh ideas, contrived effects and old reliable routines. Many numbers are more important for what they attempt rather than for what they actually accomplish. But above all, the Beatles are expanding the outer limits of popular music and their dominance as the world's Number One group remains undiminished.

A listener confronted with a new album is often like one of the blind men who comes upon an elephant for the first time. The blind man who touches the trunk declares that the creature is like a snake, the one who touches a leg says, "The elephant is like a tree," and the blind man grasping the tail believes the animal is made of rope. Everyone who listens to "Sgt. Pepper" has his own opinions and we don't expect you to agree with all of ours.

"Revolver" and "Rubber Soul" are albums that can be played uninterrupted from start to finish. Every song is a pleasure to listen to again and again. But some tracks on "Sgt. Pepper" have already grown boring after just a few listenings. The spontaneity that gave previous Beatle songs such enjoyable durability is still evident in "With A Little Help From My Friends," "Good Morning" and a few others. But "Lucy In The Sky With Diamonds," "Getting Better," "She's Leaving Home," and "Being For The Benefit Of Mr. Kite" seem to be a computerized assemblage of words and sounds. In each of these songs the beat, the lyrics, the arrangements and the playing are all very competent, but the result seems stiff and machine-made.

In the album's biggest disappointment Lennon and McCartney have left us a song that they hoped would say more - "She's Leaving Home." Whereas "Eleanor Rigby" in "Revolver" was a mini-novel, succinctly capsulating the lonely life of its poignant heroine, "She's Leaving Home" is no more than a tear-jerking cliche. And do the millionaire Beatles actually believe the line "Fun is the one thing that money can't buy"?

Combining cellos, violins, tambouras, a dilruba, a tabla, a table harp and a sitar, George Harrison has produced a



soothing, sinuous, exotic sound for "Within You Without You." But even though his repetitious recitation of elementary Far Eastern philosophy is probably intended to reflect the infinity of the universe, it soon becomes a bit monotonous. The laughter at the end seems to be deflating the pretentiousness of the lyrics.

So much for criticism. Now some words of praise, more or less.

The Sgt. Pepper theme that begins side one is more of an introduction than a song, but as such its spirit of vaudeville fun is very effective. The Beatles always seem to come up with the right song for Ringo to sing. "A Little Help From My Friends" fits his lovable, comic, underdog personality perfectly. "Fixing A Hole" reveals an interesting glimpse into the private thoughts of a psychedelic mind.

"When I'm Sixty-Four," a pleasant turn-of-the-century vaudeville ditty, is almost too cute. Very few artists can get away with proclaiming, "I've got nothing to say but it's OK." But in "Good Morning," with its silly chorus of animal noises, the Beatles make a typical, ordinary day seem like great fun.

A strong beat reminiscent of many rhythm and blues records and brash, unself-conscious lyrics make "Lovely Rita" a very modern love song. The ending, a sexy piano workout, accompanied by heavy breathing and a belch or two, is quite descriptive.

"A Day In The Life," the most advanced composition ever created for the pop music audience, can be appreciated on many levels. It was banned by the British Broadcasting Corporation because they feared the line, "I'd love to turn you on," would encourage drug-taking. Although many of the haunting orchestral effects suggest ethereal feelings, "A Day In The Life" is more significant for being a terrifying and ironic statement on many aspects of modern life. Lennon and McCartney describe a world populated by crowds that fail to recognize "a lucky man who made the grade," then blew his mind out in a car, people who rush to work each morning and escape into dreams, a crowd that turns its eyes away from the horrors of war and newspapers that compile meaningless statistics. The Beatles want to turn us on by making us aware of this world...the world we're living in today. The chilling use of staggering crescendos from a 41-piece orchestra produces a drugless expansion of consciousness. The Beatles are turning us on with music.

The acclaim with which "A Day In The Life" and the entire "Sgt. Pepper" album has been accepted opens the door for even more adventurous musical excursions. The Beatles and other innovating groups like the Mothers, the Beach Boys, and the Who have begun a new wave of experimentation that will make popular music even more creative and astonishing. □

# HERMAN'S STILL ON TO SOME- THING GOOD

An Interview by Valerie Wilmer

By now it should go without saying that an energetic disposition is an absolute "must" for anyone involved in the hectic round of one-nighters and parties that constitute the mainstream of pop. Nineteen-year-old Peter Noone, he of the cheekiest, toothiest grin in popdom, is no exception.

Getting Herman to sit still for more than five seconds is like trying to hit a passing Ford Mustang with a peashooter! When the Hermits returned home earlier this year on completing their sixth American tour, their leader was forced to spend hours in his Shepperton home doing absolutely nothing apart from industriously reading the complete works of Charles Dickens for the third time. Not that this was any kind of chore for Herman whose main pastime apart from party-going is burying his little nose in a good book, but when filming of *Mrs. Brown, You've Got a Lovely Daughter* began in mid-May, a certain Mr. Noone was down at the nearby studios almost before the technicians arrived there.

One afternoon during a break in filming, I managed to maneuver our likely lad toward a darkened corner of Saul Swimmer's colorful set. He led off by explaining that "all this hanging around gets me down," but in spite of the inevitable breaks between takes, the singer is temporarily enjoying the mere fact of getting up and going to work every day. "It's almost like going to the office," he quipped. "I'm doing the 9 till 5 bit!"

Herman claims that although his main interest today still stems from touring - "I like being in a different city every night and meeting different people every night" - filming is an almost equally enjoyable way of earning a living. "It's just another medium of entertainment but the best part of it is that for once I know exactly what I'm going



to do for just one day in advance."

"Peter! Where's Peter?" Voices echoed around the set in search of the star. Herman hastily stubbed out his cigarette and squeezed my arm. "Back in a sec," he told me and I took advantage of this brief respite to find out about the film from MGM's affable publicist, Julian Senior.

*Mrs. Brown*, which is enthusiastically directed by the young American Saul Swimmer and filmed in Panavision and Technicolor, tells of the hilarious adventures of a nineteen-year-old advertising junior (guess who?) who leaves his dreary Manchester home in England's industrial Midlands and travels south to "swinging London" in search of the in-



evitable fame, fortune and romance (as the publicity blurb has it). Somewhere along the way he persuades his four friends - Keith, Barry, Karl and Derek - to join him, and after an initial bout with poverty during which they work as barrow-boys for a certain greengrocer named Brown, they score temporary success as (yes, you've guessed it) a pop group.

"Really, making this film is so different from anything else I've done that it's a pleasure," declared Herman enthusiastically on his return. "It's great because we can choose what we want to say at times, wear our own clothes, and so on. It's much more fun when you have the special privilege of being able to

change lines in the script as you go along, but Saul is great to work with."

According to Herman who, because of his earlier acting experience is sweeping through his part with considerable aplomb, the rest of the Hermits have tackled their jobs successfully by merely acting as their natural selves. He compared their attitude to the role of the Beatles in *Help!* and *Hard Day's Night*. "The Beatles acted like clowns in their films! Both were fantastic movies but I don't imagine that they themselves are especially pleased with them. After all, they weren't being the Beatles as I know them."

Herman considers that he has personally fared better by being allowed to be

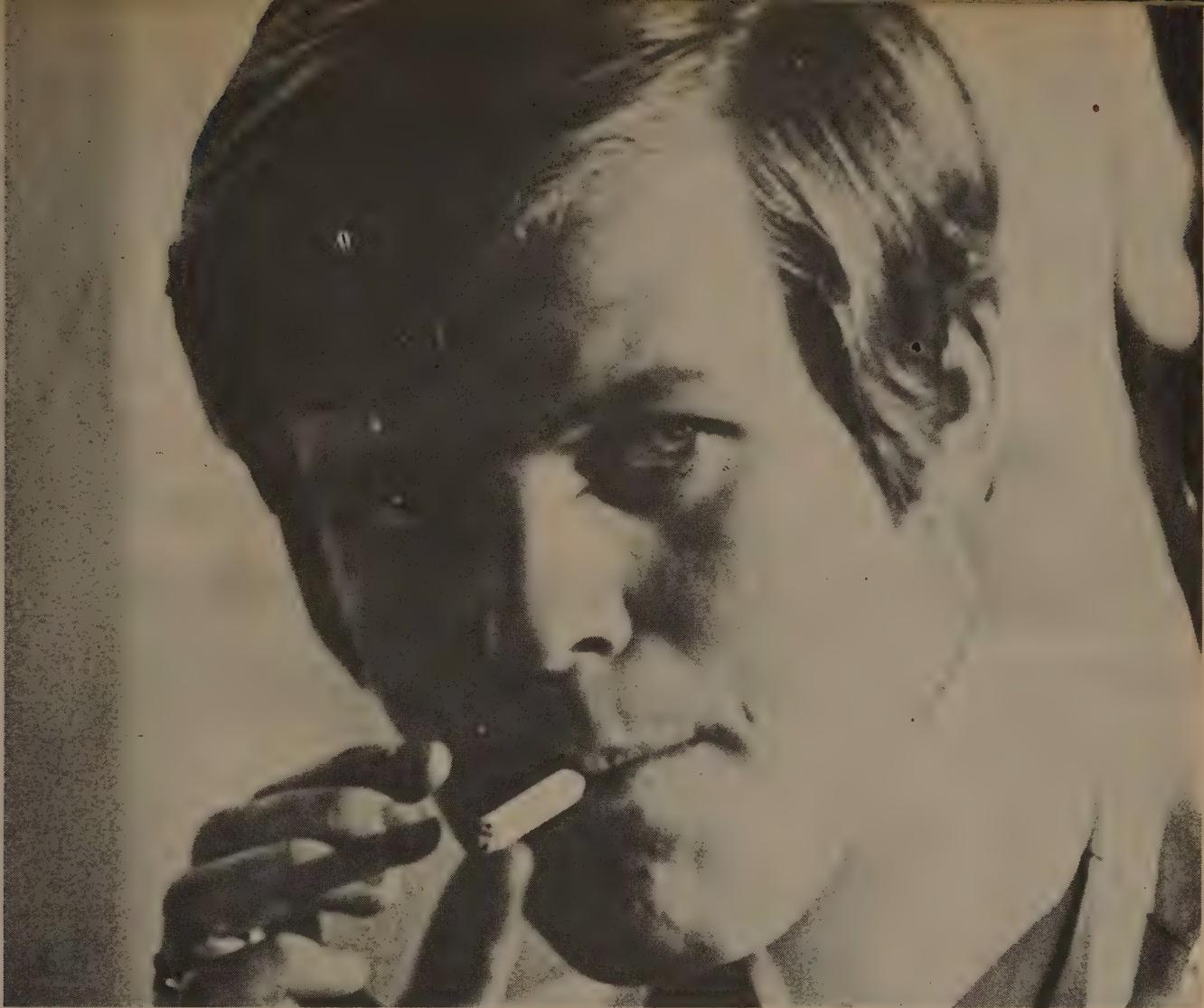
"himself" while dealing with Mrs. Brown and her lovely daughter.

He shifted uneasily from foot to foot during the between-take breaks, smoking nervously and watching out for the very second when he'd be needed back on the set. "I hate it when they have to call out for me!" he confided.

I wondered how his thoughts were occupied during those moments when everyone smokes busily in full view of the "No Smoking" signs, the extras sit nonchalantly in canvas-backed chairs reserved for stars and director, and the famous sip revolting-looking dark brown tea from the most inelegant of china mugs. "I watch people," was the reply.

"I'm always looking to see what's go-





ing on here and there; I take in everyone else's job and try to see what they contribute to the whole production. Even so, I joke a lot and talk about football with all the technicians and so on, but whenever I do have the chance to work with someone like Sir Michael Redgrave, who is really so serious about his acting, I learn a lot from watching."

Although he has taken part in one other feature film, *Hold On*, and a two-some of guest spots, Herman declares that whenever he does watch himself on-screen he is more concerned with looking to see whether he has any spots showing than noticing if his presentation was good!

An intelligent enough lad, he never-

theless gives no impression of especially serious or profound thought. When I suggested this I met with an immediate retraction:

"Everybody thinks seriously," he stated flatly, "It's just that there are different categories of seriousness: Everybody's got problems, even if it's only which way should I turn at the traffic lights!"

We wandered outside for a while to escape from the oppressive heat transmitted by the host of 1000-kilowatt lamps. Herman told me that apart from the million-selling title number there will be seven songs woven into *Mrs. Brown*. These will include three written by Geoff Stephens of Winchester Cathedral fame

and another three by Graham Gouldman who was responsible for several of the Yardbirds' hits. I asked Herman if he had any aspirations toward songwriting and was met with a definite shake of the head. "Never written anything of my own that was good enough," he explained. "The trouble is that I'm both an introvert and an extrovert and somehow that doesn't leave me time to think about writing music. But probably I'm not really interested enough."

How can you be both types of person at once? I wondered. "You can be both at the same time depending on how you wake up! No one in show business is completely extrovert but no one is a complete introvert either. If you were, I'd





be a recluse, wouldn't you? I think that most people in the world are basic extroverts: most people love to tell jokes, go to parties, and so on."

Although Herman's Hermits sell more records in America than they do in their own country, the diminutive youngster is much better known in England. "Even old people come up and say hello to me in the street," he said. "Old people's anyone over forty-five, anyone older than me dad!" But America he enjoys mainly because of the chance to meet so many new people. He compared his inability to explain an exact reason for liking the country to not being able to say why you like a certain person. "You can say that so-and-so's nice but it doesn't

really mean anything. On the other hand, if he kicked your teeth in or something, you've got a pretty good reason for saying why you don't like him!" he laughed.

A fairly exhausting day at the studios was coming to a close when this reporter foolishly attempted to tackle Herman on some slightly more profound subjects. Starting off on a conventional footing, I asked about religion.

"I don't talk about that," was his immediate reply. "It's very personal and I think that is one of the few things that is my own business. Not meaning to be rude," he reassured me politely. "Of course, I love talking about it with three

or four close friends, but I don't want just anyone to pick up a magazine and be able to read the way I feel about such a private subject. And, what's more, I'd hate to put myself in a position like John Lennon did without being able to follow it up."

We wandered back onto the set just as the huge battery of spotlights were dimmed for the night. "That's all for today, fellers," said Saul Swimmer, "Thanks a lot and thank you, Peter."

Herman turned to me with a rather weary smile. "Thank you for coming," he said, holding out his hand. "It was nice talking to you."

"My pleasure entirely...." □

# Fly, JEFFERSON AIRPLANE

This Month's Pilot - Grace Slick

Grace Slick is one of the best female singers in pop music today. Her lusty, robust vocals on "Somebody To Love" and "White Rabbit," which she wrote, helped put the Jefferson Airplane on top.

Grace, daughter of an investment banker who is "nonplussed" by her activities, is a 5'6", 111-lb. former model. She's an alumna of another group, the Great Society, which she formed with her husband and some others. When she boarded the Airplane, he went to the Final Solution.

**HP:** You handle yourself very well onstage. When did you first sing in public?

**GS:** About a year and a half ago in the Great Society with my husband and my brother-in-law. We did it because we went to see the Airplane and we said, "Oh, too much! What a good way to earn a living." Ha! We thought we'd try it.

**HP:** What had you been doing prior to that?

**GS:** Making films with my husband about whatever came to his mind.

**HP:** Was it the new underground cinema?

**GS:** Yeah. I suppose you could call it that.

**HP:** How do you feel about working here at the Cafe Au Go Go where the audience doesn't dance and you don't have your flashing lights in the background?

**GS:** It's like a fun house here. But I like it better when people can move around. It's a little uptight with everybody just sitting there. We're used to playing the Fillmore with people hanging off the ceiling and falling around.

**HP:** Did you have any problems trying to fit into an already established group?

**GS:** Yeah. I'm still adjusting. I'm still figuring out how to balance harmony. In the Great Society I was the only singer so I could scat or rearrange lines or do anything I wanted to do. Now I have to figure out how to control myself.

**HP:** Were there any singers who influenced you when you first started singing?

**GS:** Yeah, but mostly they're male because in rock and roll there aren't too many females doing it. Petula Clark is singing pop music, not rock and roll. There's Cher. That's about



all. The Supremes and Martha & The Vandellas are a different thing. It's a really heavy rock and roll beat. What the Airplane is doing is a strange cross between everything. It's hard to say what you could call it.

**HP:** I suppose a female voice gives the group a wider range of sounds.  
**GS:** Yeah. But it depends. My voice is almost lower than Marty's. But it offers a different approach. Like, when I write songs it'll be from a female standpoint.

**HP:** How did you write "White Rabbit"?

**GS:** With a paper and pencil. The music is a cross between "Bolero" and Miles Davis' "Sketches Of Spain," the words "Alice In Wonderland." I like it.

**HP:** So do I. Have you written many other songs?

**GS:** Yeah. But we aren't using them. I did most of the material with brother-in-law from the other group. It's a lot of fun. I haven't done much lately because we've been on the road. I had more time before because we just played in the city; we didn't play that often, we didn't play club dates, just concerts, and we worked like three days a week, Friday, Saturday and Sunday. We had the rest of the week to practice and write songs. Now it's always doing the thing. I'd like to have more time to write because we need new material.

**HP:** What other changes has touring made in your life?

**GS:** Travel is fantastic. Seeing places. Hectic. Speeds it up. Never know when you're going to sleep or be awake. Sometimes you sleep for twenty-four hours, sometimes you don't sleep for forty-eight. Two hours here, two hours there. I like it that way.

**HP:** Any noticeable difference in California and New York fashions?

**GS:** West Coast is flashier. Here everybody wears browns and dark colors, it seems. In San Francisco

random patterns are "popular. There's a guy in the city whomakes really beautiful material. It looks like oil on water or a Sundae when you stir up the chocolate and the ice cream. But it's like \$50 a yard. The big fashion mills could mass-produce it cheaper but they don't want to take a chance because they think, "It's nice but we can't sell it. It's too crazy."

**HP:** I notice you wear pants suits quite often.

**GS:** Pants suits make more sense for what I'm doing, particularly prints. If you're going around with a bunch of guys it's completely different than going around by yourself as a single female singer.

Guys just take off all of a sudden and there isn't any time for standing around primping. You have to go right away. They hang out and sit on the floor and I find myself in positions where I just can't wear things like chiffon. Levis would be best.

**HP:** No commercials during the interviews please, even though the Jefferson Airplane just did a series of ads for Levis. Despite all the running around you have to do, can a girl find happiness in a rock and roll band?

**GS:** Can Stella find...ha, ha...It's great. If you like speed living, it's fantastic. I don't know how long you can sustain it. But then how long does anybody want to watch a 45-year-old bag singing rock and roll? Then it's time to go into production or something.

**HP:** I'm sure you won't be an old bag at forty-five. And look at the old singers like Kate Smith, Marlene Dietrich and Mrs. Miller who are still going strong.

**GS:** Kate Smith is a groove. (Grace breaks into a chorus of "When The Moon Comes Over The Mountain.")

**HP:** Who are some of your favorite groups?

**GS:** The Grateful Dead and the Blues Project. It's funny about recording. The first Airplane album wasn't recorded very well. Neither was the Blues Project's latest album, "Projections."

I have a tape of the Blues Project that was made at the Matrix, which is just a small club with no fancy electronic set-up. The tape is better than their album, with the same material. I think it's because rock and roll is

new and they don't really know how to get the thing down. Engineers can pick up a classical piece that's loud, complicated and crashing, like Beethoven, but if electric instruments are loud or complicated it's confused.

**HP:** The Airplane seems to have achieved a smooth blend both in person and on records. Everybody seems to come in with the right harmonies and you don't get in each other's way musically.

**GS:** That's nice to hear you say. You should have been backstage for the war we had last night. When people say, "Hey, that last song was marvelous" and we know how the song ought to go, you really don't know what to say. You say, "Thank you" but you think, "Gads. It was just awful!" Or, they'll say, "Hey, that was terrible" when we thought we'd played it well.

**HP:** Every group has its growing pains.

**GS:** I don't think you ever stop. Every group I've ever seen always gets into hassles. At the time you're hasseling you always think it's a unique problem that can't be resolved. It happens once every two weeks and you wonder how you're ever going to work it out.

**HP:** What are some of the musical problems the Airplane had to resolve?

**GS:** Everybody playing at once. Everybody's got about 95 thousand licks that they have to put in. The problem is keeping it simple so that you can hear what each individual is doing, instead of everybody playing 400 notes a measure at the same time.

**HP:** It sounds like you've got the right balance now.

**GS:** It's not bad live, because you can pick things out. But when we go into a studio and record it the same way, it just doesn't work out. We'll figure it out eventually. As soon as we stop playing rock and roll, they'll figure out how to record it so that everything comes out clearly. Then we'll sit back and say, "Well...too bad."

**HP:** I doubt it. I'm sure your recordings will improve along with your music. You might even become a huge commercial success.

(Be with us next month for a ride with another member of the Jefferson Airplane.) □

# The Human Side of the SUPREMES



The Supremes are the world's most successful female vocal group. They rank in the feminine world almost equal to the Beatles in the male category. Yet there seems to be some doubt about their future.

A while back, it was reported that Florence Ballard (who with Mary Wilson makes the harmonizing sounds when not joining in the words with lead singer Diana Ross) would quit the group.

Of course, Tamla-Motown has the greatest artist replacement pool in the world. Performers are told that when they join the Motown university of pop they are expected to help everyone in the organization for the overall benefit of dear old TA.

So, if Florence left the group, there would be several girls who could step in. But it does lessen the appeal when a member leaves. And it cuts off a lot of publicity as far as photographs are concerned because all the thousands of pictures taken of the famous trio would be out of date because one member had left.

Florence never left, but even if she had, The Supremes would have survived, of course. If Diana Ross were to leave, that would be different. And late last year someone did seem to try to break up the group by suggesting that Diana was leaving.

The girls were hoaxed by an unknown New York girl. This audacious lady rang

up a deejay and conned him into thinking that Diana Ross was definitely quitting to marry her (and Tamla's) boss, Berry Gordy. The girl posed as Diana's secretary and told the jockey she was giving him the big exclusive scoop of the year.

He flashed the false news far and wide. It was picked up by other deejays and newsmen and relayed on. Cables started flying round the world.

Barney Ales, a top executive in Motown, denied it. "It's not right. It's wrong! Very wrong! Someone is trying to louse up the act. It makes more money than any other female act in the world and someone doesn't like that. The hint they'd break up has forced us to cable bookers all over the world. The girls



are working till 1968 solid."

The girls are remarkable for the speed with which they make records. Berry Gordy told me when he visited London: "They are the one-, two-take girls. They've always had their words, phrases and rhythms perfect before they come to the studio to record. It saves a lot of money on studio session time. . . . and as the girls are in great demand everywhere, their time too."

They live in the millionaire section of Detroit, where each has bought a Colonial-style house within a few hundred yards of each other, and not far from the studios.

They are all twenty-four now and have been singing together for seven years. At the age of sixteen they invaded Berry Gordy's office at Tamla-Motown and begged him to let them make a record. Berry looked at their school books, their hair ribbons, and said: "Come back when you leave school."

A year or so later, Berry was in Canada (just over the border from Detroit) at a show and saw the same girls in it. Gone were the ribbons and school books. In place were sophisticated young ladies in lovely gowns. And more important, singing together with exciting harmony. Their act brought them three encores, Berry remembers.

He got backstage quickly and asked

them to drop round to Tamla as soon as possible. He signed them and says today: "They have helped to make my company one of the largest in the world. They are the top act of many top acts."

Tamla has, of course, such stars as Martha and the Vandellas, the Four Tops, The Temptations, Stevie Wonder, Marvin Gaye and many more—but the Supremes are the supreme act!

I've met the girls several times in the past four years—since their four big hits, "Where Did Our Love Go," "Baby Love," "Stop In The Name Of Love" and "Come See About Me," took Europe by storm, and made the world Tamla-Motown sound conscious. I've found them always charming and disarming.

Diana Ross is the youngest Supreme by a few months, yet she's the boss. "I make the decisions and look after the other girls. I handle the money, too. I know exactly what we're worth and sometimes I can't believe it, it's so much. But we still take an allowance each week and usually have some over at the end of it, chiefly because we have so little time to spend money."

I congratulate her on the smartness of herself and the other girls, wearing identical costumes. "We always wear the same clothes. We're a team, you see, and we believe in looking smart - off stage as well as on."

"I used to make all our clothes before

we got well-known. Now we can buy clothes or have them made for us, and I haven't time to make them, anyway—though I still design them and I'm very critical of the sewing before I pay out for clothes.

"I majored at school in dressmaking, but most of the time now I knit. It calms my nerves, though I have to stop often because of interruptions like the phone and having to go out suddenly. It takes me a time to finish anything. But I'll knit you a pair of socks for Christmas. What size are you?"

I told her and she made a note of it. But I'm not expecting them.

"We love shopping and do as much as we can around the world. We like lots of shoes. We're all size 7, but can't wear each other's, because we all have different width fittings. But we do swap hats and we're mad about them. Some of the hats we have are mad, too."

Diana Ross is the beauty of the trio. She has a dazzling smile and that happy knack of making you feel glad you've met her. She listens intently to your questions and answers intelligently.

While we were talking I got little whiffs of a delicate perfume. I asked her what it was. She laughed. "The answer is a lemon. . . . the other girls call me the Lemon Drop Kid . . . I use lemon soap and lemon hand lotion and lemon shampoo. I like to have lemon all over me."

Mary Wilson and Florence Ballard, the two Supremes who stand together at one mike while Diana sings into another, provide the all-important harmony and background to her lead singing.

Mary, the smallest of the three, has a saucy face and flippant disposition. Yet I read on the handout she was a Latin lover.

She roared with laughter when I asked her if she preferred South American or Spanish men. "No, no, it means I love to speak Latin."

That shook me. Yet I summoned up my old school motto: "Hic Summus Est" and she shook me by translating: "That means 'always in the highest'."

So Mary is not just a pretty face. She admits she's the quiet one of the three, with a great flair for interior decorating (she has done all three of the girls' new houses.)

Florence Ballard is the tallest of the trio. She looks after the packing of the dresses and seeing the baggage is labelled properly. Of course, the girls have a road manager with them, but they still look after things, too.

I said earlier that the Supremes are the female equivalent of the Beatles. They are also all Beatles fans. During one stay in Britain, they travelled 200 miles on a rest day to see them.

Which Beatle do they like best? Diana: "All four. I love them as a group sound." Mary: "Me, ditto." Florence: "George. He's so dreamy-looking." □

# EXTRA! THE ENGLISH SCENE by..

## \*\*\* BEE GEE NEWS! \*\*\*



I dined with BEE GEE MAURICE recently at London's Speakeasy - the "in" club of the moment. At the adjacent table was CREAM's ERIC CLAPTON. MO was glad to see him as...

"I've just put down a fifty-pound (about \$150) deposit on a second-hand American car at this big garage. I've now heard that they haven't got a very good reputation and that your car from there fell to bits!" explained MO. "Yeh. We got a Galaxy from there to drive to gigs in and the engine fell out when we'd only had it for about a week. But it was not surprising, as we'd had to drive to Liverpool (about 200 miles) in a great rush and went much too fast for the car - totally disregarding speed limits.

"I've since bought a 1938 Cadillac and it's running perfectly," reassured ERIC.

I heard from MO a couple of weeks later. He had bought a Ford Mustang from another garage.

"I had a mechanic look at the other car and it didn't come up to scratch. The fifty pounds? I've put it down to experience. I had to, I lost it!"

Chelsea's Kings Road is the place to be on sunny Saturday afternoons. I bumped into HERMAN down there not so long ago. Not having seen

him for a long time, we retired to the nearest pub for an iced drink and a chat. "I've been completely tied up on 'Mrs. Brown, You've Got A Lovely Daughter' for the last few weeks, but I'm loving every minute of it! We are half-way through now. "My parents have got this hotel on the coast fairly near London and I go down there when I get a chance. I've stopped looking for a house at the moment because, after the film is finished, I go straight off to the States for a 50-day tour and then two months' holiday" and his eyes lit up at the thought. "The first month I'm spending in Hawaii but then I'll come back to England and just bum around seeing friends, going to parties and generally just relaxing and enjoying myself." He went on...

"I hate staying in hotels and avoid them whenever I can, except for my parents' one, of course. When I'm in London I have some friends I can stay with - or I might get a flat for a short time... but that would be a drag. I prefer staying with friends."

By now he should be sunning himself in Hawaii... did you see any of his shows? If not, the film should be out around Christmas, so you can go see that to make up for missing him!

## BEATLES!

It was a BEATLE happening at the E.M.I. recording studios.

Helping the atmosphere along for the world link-up TV show were MICK and MARIANNE, PATTI HARRISON, ERIC CLAPTON, KEITH MOON, GRAHAM and ROSE NASH, KEITH RICHARD, GARY WALKER, JANE ASHER and PAUL's brother, MIKE McGEAR.

Straight after the show GEORGE and PATTI and ERIC CLAPTON went down to the Speakeasy. They were later joined by most of the others and the whole of the restaurant part was "taken over." The party mood was helped along by the balloons and streamers brought down from the studios, and GEORGE's instructions were that every table was to have a constant supply of champagne!



GENO WASHINGTON invited me down to the Bag O'Nails to see his new stage routine.

"The days of doing a fixed set are past. Now it swings and happens as I feel it should at the time," he explained to me before he went on. The new relaxed act certainly paid off. What should have been a thirty-minute set lasted for nearly an hour. The audience just wouldn't let him go.

GENO, born in Evansville, Indiana, first started singing with the RAM JAM BAND on a part-time basis when he was stationed over here with the U.S. Air Force in 1964. "I was demobbed back in the States in May '65. I did a brief tour with JUNIOR WALKER just to get the bread together to come back here to join the RAM JAM BAND full time. I really dig England but it would be great to make it in America!"

The boys are currently breaking through on the continent and there are plans afoot for a big campaign for them in the States.

Although GENO hasn't had that many big hits over here, he has a reputation as one of the best "live" acts in the country. It was the first time I had ever seen him and the rest, and I was knocked out. He does all the soul numbers that have been made famous by artists like WILSON PICKET, OTIS REDDING and EDDIE FLOYD, and really whips up a tremendous atmosphere.

I'll definitely be going to see them again - I hadn't realized what I'd been missing out on!



• • • **The CREAM** • • •

The CREAM were on Top Of The Pops recently, so I wandered down to see them. Walking into the dressing room, I found ERIC, his head over the basin having just washed his hair, shrieking for a towel. Handing him one, I walked back out with GINGER - their drummer extraordinaire - to go for a drink and a natter...

"We are about to go on holiday. I'm hoping to escape from everything and go to Mexico - it should be a gas!" Then somehow the conversation got onto the topic of fish!

"I've just bought a tank and a few fish. One is a beautiful Siamese fighting fish. If you have more than two males together, they fight until the death...so for obvious reasons I've only got one. I've got an Angel fish as well as a few others.

"They are fascinating - I could sit and watch them for hours!" Then we went back to the studio. ERIC, with dry hair, greeted me - he hadn't realized that I'd been the one to hand him the towel..."I had my eyes closed, but thank you!"

Later that night there was a party for the opening of a new club - Rasputin on Bond Street. I gave GINGER a lift down. JACK was going home and ERIC said he would try to

make it later (he never did). Apart from a couple of Deejays (DUNCAN JOHNSON and MIKE LENNOX), MICK WILSHER of the NEW VAUDEVILLE BAND and a few journalists there weren't many there that we knew, GINGER was knocked out when he was told that "after this opening night we will be a collar-and-tie establishment." "I dig that. I shall definitely go again. Collar and tie? That's cool; it's different." I haven't been since the opening and I don't think GINGER has either!

"Stranger In The House," starring JAMES MASON, GERALDINE CHAPLIN and BOBBY DARIN had its first night recently.

The ANIMALS sing "Ain't That So" at the start of the film - so, of course, they attended the premiere at London's Leicester Square Theatre.

I nearly fainted (with shock!) when I saw them - drummer BARRY JENKINS caused the most impact. Chin upwards he was, as always, BARRY the individual. But chin down...he was...well...imagine him in a dinner jacket! He really looked outasight, as did the others all togged up!

As you can imagine, they caused quite a stir when they went to the Speakeasy afterwards!

\*\*\*\*\* **HOLLIES** \*\*\*\*\*



Unbelievable though it may seem, apart from an odd bit of film and records, we have been without the fantastic HOLLIES since February 8th. That was when BOBBY first fell sick.

Just recently they held a small party for the press to see and chat to the boys "officially." When the HOLLIES arrived I found myself cornered in with BERNIE CALVERT - which was far from horrid!

"We've been rehearsing the last couple of days. It feels so great to be playing again. We are feeling fresh and ready to face audiences.

"Holiday? I spent a fortnight in Portugal with ALLAN and JENNI, and ROD (he's the one who looks after us all). We had a good time just lazing about.

"You like my shirt? I got it at Take 6 (a Carnaby Street Boutique). I wasn't sure at first whether it would go with this jacket. A deep blue silk shirt and a lighter bluey-green jacket shouldn't really mix. But I like it. Compared with the others, I dress very soberly!"

At which point BERNIE and I were joined by ALLAN res-

plendent in off-white trousers and jacket.

"Do you like my art work?" he asked, pointing to the red hearts and things that he had drawn on his jacket with a felt-tipped pen. He then gave me permission to "have a go." I added a few more red hearts and then got going on a flower. Disaster! I can't draw, but ALLAN was, as always, charming...

"What did you have to go and spoil it for by adding a black stalk and petals? Not having a green pencil is no excuse. Still, I suppose it could have turned out worse!" Considering the utter mess I'd made, he was lovely about it.

Deciding that it would be tactful to leave, I went to the other side of the room to have a brief chat with BOBBY... "I feel better than I have for a long while and I'm longing to get right back into it all again. I've been doing short recording sessions, but it is tremendous to be playing again." Welcome back, BOBBY.

The boys hope to be in the States around October or November... "But nothing has been definitely fixed yet," commented BOBBY.

# "I'm not a Genius!!"

## JANIS IAN

By Don Paulsen

"I've already done the things against the parents. It's done. It's over with. I'm writing to enjoy myself now. I'm writing so I can sit down and sing a song and laugh while I'm doing it."

Thus Janis Ian, perceptive and musically talented 16-year-old girl who once wrote of interracial dating, and with the help of Leonard Bernstein got the song on Top 40 radio, asserts that she is not now, nor has she ever really been a singer of protest songs.

"Society's Child," Janis' first record, about a white girl who cops out on her Negro boyfriend because of social pressure, was released in the fall of 1966. Very few radio stations played it.

But Janis wasn't trying to be controversial. "I don't think about things like that," she said. "I didn't say, 'Here's a controversial song.' It was a nice song, had nice words, nice melody, nice arrangement. We put it out. I didn't think it would ever be accepted. In fact, if it hadn't been for Mr. Bernstein, they would never have accepted it. But they did."

After Leonard Bernstein introduced Janis singing "Society's Child" on a TV special, radio stations across the country started playing it and the song became a hit.

It all began when music critic Bob Shelton played the song for David Oppenheim, who's Bernstein's TV producer, who played it for Bernstein, who went to England raving about how much he loved Janis and the Beatles. "It was a very nice thing," said Janis, trying to conceal her gratitude with a cool attitude.

"I went down to film the show, met Bernstein, spent nine hours sitting around talking with him while we were waiting for the other people to get ready and we just did it. We had a good time. It was a lot of fun." Then Janis glanced down at her feet, "Ooh. My sandals are coming apart."

Janis is a playful kid, more concerned with her sandals than in being the serious social commentator most people think she is. She especially dislikes anyone who labels her a genius. "I have a very big thing against people calling other people geniuses. I knew this man who always used to come up to me when I was with a bunch of friends and start talking about what a genius I was. I have enough problems relating to my peers without people doing that," stated Janis.

"Also, I don't like classifying people's minds. If you're saying I'm a genius, there must be at least thirty million other kids in the United States who are, but who never have a chance to show it."

In "Society's Child," "Janey's Blues," "Mrs. MacKenzie," and most of the songs in her first album, Janis has put into words the thoughts many young people are unable to express themselves. But don't crown her the spokesman for her generation.



"I don't sit down and write a song thinking this is the way such and such feels. It's not the way I feel about my parents. It's the way I feel about other people's parents that I've seen. Most of the songs aren't about anybody in particular. It's a conglomeration. But they can apply to other people."

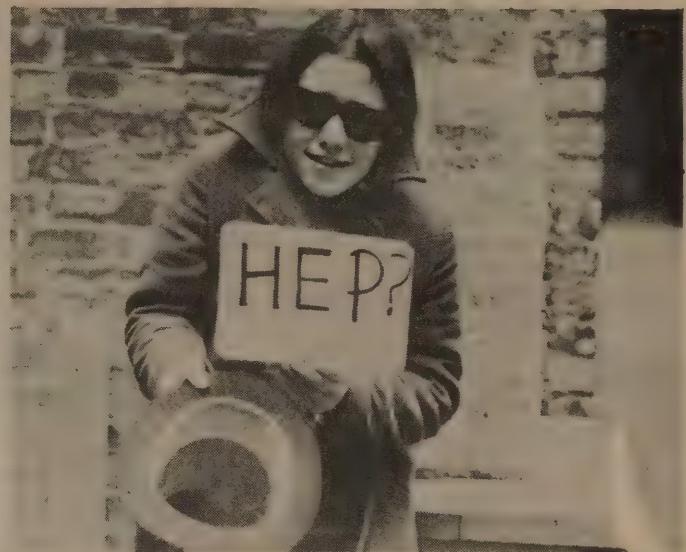
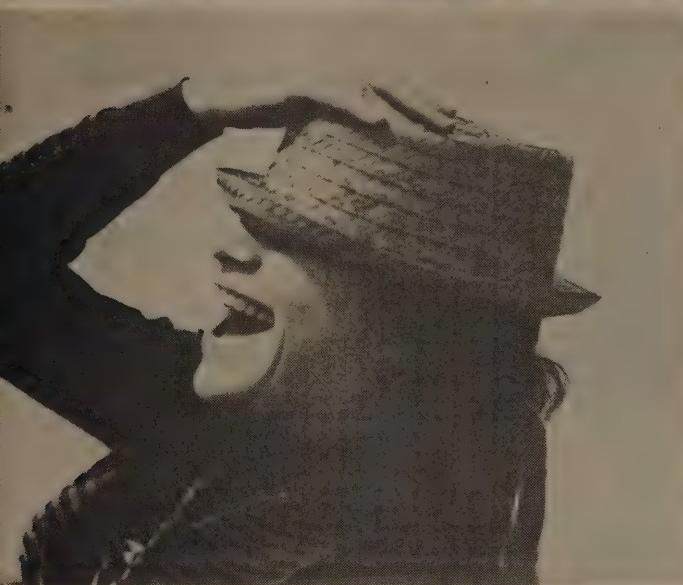
Janis doesn't know why she began writing songs. "It just happened. Nothing really inspired me. I'd always thought of myself kind of as Joan Baez the 17th, you know. All of a sudden, I was writing these songs. Even then, up until last January, I didn't think of myself as a songwriter...more as a singer.

"I used to try to write a poem and set it to music. But you can't do that. It doesn't fit. Usually the words and music come together. Like in 'Janey's Blues,' I had the chorus running around in my head for a couple of months when all of a sudden the words just came out. The same with my new love song. I had the beginning and one verse. You've just got to wait for it to come. That's the most important thing.

"Society's Child" came all at once. 'Janey's Blues' took months. It's much easier to not write anything until you have the whole song, then all of a sudden sit down and scribble it.

"Like, I've got this song that I like a lot that's going to be on the next album called 'A Song For All The Seasons Of Your Mind.' It's very weird. The first verse is kind of nice and it sounds like water running. The next one sounds like an avalanche. It goes back and forth. I was walking around the house one night with nothing to do and I sat down at the typewriter and the song just came out. It's the way that you should write songs.

"You may hear stories like 'Well, I told Bob Dylan to go in and write a song and he did.' People say that to me and



I do it, too, just for kicks but I've had that song in my mind for a while."

Janis got interested in music in her "youth." When she was four years old, she bugged her parents into giving her piano lessons. "But she can't even read yet," said the music teacher. "She can count," said Mrs. Ian, "Teach her."

At eleven, Janis had to stop the lessons because she couldn't take teachers who kept telling her, "I can't teach you any more." Also, the teachers were too easy to fool. "I'd never practice," Janis admits. "I used to walk in, practice for fifteen minutes before the lesson and the teacher would believe I'd been practicing all week. You know, it's very disconcerting to me because, no matter what they say, kids don't like putting things over on older people. It's nice to be found out."

But the main reason Janis walked out on her piano lessons was the day she hadn't even done her fifteen-minute practice session. She said, "I'm tired of this song. I want to do something nice," and the teacher slapped her.

A few years later, Janis learned to play the guitar.

"I went into music because it's the easiest thing for me. I don't really have to work at it. I could always pick things up." She played first French horn in high school and trumpet.

The only time she listened to any kind of music was when someone else turned a radio on. She had a great dislike for pop and rock music until the Beatles' "Rubber Soul" album.

Her close friend Janey is indirectly responsible for the excellent rock arrangements on Janis' first album.

"Janey's the one who influenced me the most. She's a great rock singer and she really got me hung on rock. I didn't want to use any rock on the album but Janey talked me into it."

Janis is currently working on her second Verve/Forec album. "I've got about thirty songs that are completely different. I'm just trying to sift out the ones that I like the most."

"I'm out of the parents bag. I've done a song about artists who think they're geniuses. A girl wrote me a letter and told me she wanted to be poor and hungry so she could lead the true spiritual life of the artist. So I wrote a song about that," said Janis with a smile.

"And then there is a very nice love song. I'm proud of it because it's a good song. I'll probably write another love song this year, but how much is there to say about love?"

Janis has written several "descriptive" songs. One is called "Queen Merka and Me," referring to a close friend, about sitting on the street watching people go by, trying to figure out what the people are like. "Unbelievable," exclaims Janis. "Did you ever sit in a restaurant and watch people chew?"

Many of the new songs are just character sketches. "Not the kind that just go on and on and on and on and on and on, but different people kind of roped together. It's fun."

Then there are a couple of "anti" songs like "Shady Acres," which is about old age homes, and a country and western take-off with the "Blue Danube Waltz" played in the middle.

Janis is still receiving offers to write the music for a Broadway show. "But they're all about the conflict between the generations," shrugs Janis. "I keep telling these people I'm out of that and I wouldn't write any more of it if it killed me."

"I just want to keep moving and not stagnate or wind up rotting. That's the worst thing that can happen. Elvis Presley is still grossing his millions but where's his artistic reputation?"

"You've just got to keep growing. I don't want to end up like Presley. I want to be known, not as Janis Ian, cool pop singer, but as an artist." □

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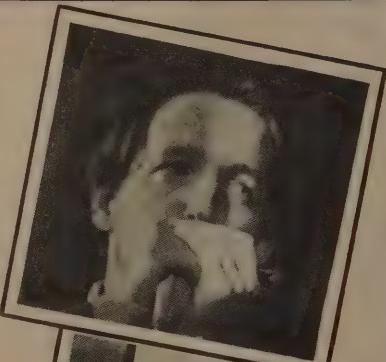
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# CURRENT ALBUM RELEASES

Courtesy of **Billboard** The International Music-Record Newsweekly

## A&M

CHRIS MONTEZ—Foolin' Around; .128, SP 4128  
TOMMY BOYCE/BOBBY HART—Test Patterns; LP 126, SP 4126

## ABNAK

THE FIVE AMERICANS—Western Union; ABLP 1967, ABST 2067

## ANGEL

VIVALDI/MORALES/MONTERVERDI: MAGNIFICAT—The Roger Wagner Chorale; 36012, S 36012  
ROGER WAGNER CHORALE—Echoes From a 16th Century Cathedral; 36013, S 36013  
WALTON: BELSHAZZAR'S FEAST—Roger Wagner Chorale; 36015, S 36015  
VAUGHAN WILLIAMS—Roger Wagner Chorale; 36014, S 36014

## ATLANTIC

THE WALTER ARTIES CHORALE Sings Jewels of Faith; R 004, SD R 004  
SONDRA WILLIAMS—Hark the Voice; R 003, SDR 003  
THE CHARLES LLOYD QUARTET—Love-In; 1481, SD 1481  
HERBIE MANN—The Beat Goes On; 1483, SD 1483  
CARMEN McRae—For Once in My Life; 8143, SD 8143  
WILSON PICKETT—The Sound of Wilson Pickett; 8145, SD 8145  
VARIOUS ARTISTS—The Super Hits; 501, SD 501  
FLIP WILSON—Cowboys & Colored People; 8149, SD 8149  
BROTHER JACK McDUFF—Do It Now!; (M) 1484; (SD) 1484  
MJQ Live at the Light House—(M) 1486; (S) 1486  
PERCY SLEDGE—The Percy Sledge Way—(M) 8146; (SD) 8146 (S)

## AUDIO FIDELITY

THE TREMELOES Are Here! AFLP 2177

## BELL

OSCAR TONEY, JR.—For Your Precious Love; 6006, 6006S

## BRUNSWICK

YOUNG-HOLT—On Stage; BL 754125 (S)

## CANTERBURY

THE YELLOW BALLOON; CLPM 1502, CLPS 1502

## CAPITOL

Best of the BEACH BOYS; T 2706, DT 2706  
The Best of JACKIE GLEASON; W 2796, SW 2796  
The Best of WAYNE NEWTON; T 2797, ST 2797  
The Best of THE SEEKERS; T 2746, ST 2746  
THE OUTSIDERS—Happenings “Live!”—T 2745 (M); ST 2745 (S)  
ANDY PARKS—Sex, School . . . And, Like Other Pressures—T 2799; ST 2799  
PAUL JONES Sings Songs From the Film “Privilege”—T 2795 (M); ST 2795 (S)

## CHART

The World of JUNIOR SAMPLES—CLP 1005 M/S

## COLUMBIA

E. POWER BIGGS Plays the Historic Organs of Europe—Switzerland; ML 6255, MS 8855  
JOHNNY CASH'S Greatest Hits, Vol. 1; CL 2678, CS 9478  
EDDY DUCHIN—The Eddie Duchin Story; CL 790, CS 9420  
MARTY ROBBINS—The Song of Robbins; CL 976, CS 9421  
STRAVINSKY Conducts Four Great Ballets—Chicago Symphony; D3L 361, D3S 761  
VARIOUS ARTISTS—The Music of Arnold Schoenberg, Vol. VI; M2L 362, M2S 762  
JOHN BARRY Conducts His Greatest Movie Hits; CL 2708, CS 9508  
LESTER FLATT & EARL SCRUGGS—Hear the Whistles Blow; CL 2686, CS 9486  
SKITCH HENDERSON HIS PIANO & ORCH.; CL 2675, CS 9475  
MARSHALL MCLUHAN—The Medium Is the Message; CL 2701, CS 9501  
PETE SEEGER—Waist Deep in the Big Muddy & Other Love Songs; CL 2705, CS 9505  
VARIOUS ARTISTS—18 King Size Country Hits; CL 2668, CS 9468  
VARIOUS ARTISTS—18 King Size Rhythm & Blues Hits; CL 2667, CS 9467  
VARIOUS ARTISTS—The Astrology Album; CL 2689, CS 9489

## COMMAND

RAY CHARLES SINGERS—A Special Something; 33-914, RS 914 SD

## CRESCENDO

THE SEEDS—Future—GNP 2038 (M); GNPS 2038 (S)

## ELEKTRA

FARYAR/GARSON/BEAVER—The Zodiac Cosmic Sounds; EKL 4009, EKS 74009

## EPIC

ROBERT CAMERON—For the First Time; LN 24302, BN 26302  
THE DAVE CLARK FIVE—You Got What It Takes; LN 24312, BN 26312  
DON & THE GOODTIMERS—So Good; LN 24311, BN 26311  
THE DOODLETOWN PIPERS—Sing-Along '67; LN 24307, BN 26307  
THE HOLLIES—Evolution; LN 24315, BN 26315  
IGOR KIPNIS—German Music for Harpsichord & Clavichord; LC 3963, BC 1363  
VARIOUS ARTISTS—Those Wonderful Guys of Stage, Screen & Radio; L2N 6064 (M)

## JEWEL

LIGHTNIN' HOPKINS—Blue Lightnin'—LP 5000 (M)

## LIBERTY

THE JOHNNY MANN SINGERS—We Can Fly! Up-Up Away; LRP 3523, LST 7523

## LONDON

THE ROLLING STONES—Flowers; LL 3509, PS 509

## MGM

ROY ORBISON—The Fastest Guitar Alive; E 4475, SE 4475  
ORIGINAL SOUNDTRACK—The Dirty Dozen; E 4445, SE 4445  
ORIGINAL SOUNDTRACK—Don't Make Waves; E 4483, SE 4483

ERROLL GARNER—That's My Kick; E 4463, SE 4463

LAINIE KAZAN—The Love Album; E 4451, SE 4451

ROBIE PORTER—The Heart of the Matter; E 4458, SE 4458

JOHNNY TILLOTSON—Here I Am; E 4452, SE 4452

HANK WILLIAMS JR.—My Own Way; E 4428, SE 4428

JOHN D. LOUDERMILK—Suburban Attitudes in Country Verse; LPM 3807, LSP 3807

The Best of PEREZ PRADO; LPM 3732, LSP 3732

COUNTRY CHARLEY PRICE—Pride of Country Music; LPM 3775, LSP 3775

The Flashing, Glittering World of The Flamenco Guitar of JUAN SERRANO; LPM 3781, LSP 3781

The Best of RUDY VALLEE—LPM 3816 (e); LSP 3816 (e)

GLENN YARBROUGH—Honey and Wine—LPM 3860; LSP 3860

HARRY BELAFONTE—Belafonte on Campus; LPM 3779, LSP 3779

THE BLUE BOYS—Hit After Hit; LPM 3794, LSP 3794

DON BOWMAN—From Mexico With Laughs; LPM 3795, LSP 3795

The Best of JOHN GARY—LPM 3730, LSP 3730

HOMER & JETHRO—Nashville Cats; LPM 3822, LSP 3822

HOMER JAMES—A Singing Heart; LPM 3788, LSP 3788

JOHN D. LOUDERMILK—Suburban Attitudes in Country Verse; LPM 3807, LSP 3807

The Best of PEREZ PRADO; LPM 3732, LSP 3732

COUNTRY CHARLEY PRICE—Pride of Country Music; LPM 3775, LSP 3775

The Flashing, Glittering World of The Flamenco Guitar of JUAN SERRANO; LPM 3781, LSP 3781

The Best of RUDY VALLEE—LPM 3816 (e); LSP 3816 (e)

GLENN YARBROUGH—Honey and Wine—LPM 3860; LSP 3860

HARRY BELAFONTE—Belafonte on Campus; LPM 3779, LSP 3779

THE BLUE BOYS—Hit After Hit; LPM 3794, LSP 3794

DON BOWMAN—From Mexico With Laughs; LPM 3795, LSP 3795

The Best of JOHN GARY—LPM 3730, LSP 3730

HOMER & JETHRO—Nashville Cats; LPM 3822, LSP 3822

HOMER JAMES—A Singing Heart; LPM 3788, LSP 3788

JOHN D. LOUDERMILK—Suburban Attitudes in Country Verse; LPM 3807, LSP 3807

The Best of PEREZ PRADO; LPM 3732, LSP 3732

COUNTRY CHARLEY PRICE—Pride of Country Music; LPM 3775, LSP 3775

The Flashing, Glittering World of The Flamenco Guitar of JUAN SERRANO; LPM 3781, LSP 3781

The Best of RUDY VALLEE—LPM 3816 (e); LSP 3816 (e)

GLENN YARBROUGH—Honey and Wine—LPM 3860; LSP 3860

HARRY BELAFONTE—Belafonte on Campus; LPM 3779, LSP 3779

THE BLUE BOYS—Hit After Hit; LPM 3794, LSP 3794

DON BOWMAN—From Mexico With Laughs; LPM 3795, LSP 3795

The Best of JOHN GARY—LPM 3730, LSP 3730

HOMER & JETHRO—Nashville Cats; LPM 3822, LSP 3822

HOMER JAMES—A Singing Heart; LPM 3788, LSP 3788

JOHN D. LOUDERMILK—Suburban Attitudes in Country Verse; LPM 3807, LSP 3807

The Best of PEREZ PRADO; LPM 3732, LSP 3732

COUNTRY CHARLEY PRICE—Pride of Country Music; LPM 3775, LSP 3775

The Flashing, Glittering World of The Flamenco Guitar of JUAN SERRANO; LPM 3781, LSP 3781

The Best of RUDY VALLEE—LPM 3816 (e); LSP 3816 (e)

GLENN YARBROUGH—Honey and Wine—LPM 3860; LSP 3860

HARRY BELAFONTE—Belafonte on Campus; LPM 3779, LSP 3779

THE BLUE BOYS—Hit After Hit; LPM 3794, LSP 3794

DON BOWMAN—From Mexico With Laughs; LPM 3795, LSP 3795

The Best of JOHN GARY—LPM 3730, LSP 3730

HOMER & JETHRO—Nashville Cats; LPM 3822, LSP 3822

HOMER JAMES—A Singing Heart; LPM 3788, LSP 3788

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### •THE WINDOWS OF THE WORLD

(As recorded by Dionne Warwick/  
Scepter)

BURT BACHARACH  
HAL DAVID

The windows of the world  
Are covered with rain  
Where is the sunshine we once knew  
Everybody knows when little children play  
They need a sunny day to grow straight and tall  
Let the sun shine through.

The windows of the world  
Are covered with rain  
When will those black skies turn to blue  
Everybody knows when boys grow into men  
They start to wonder  
When their country will call  
Let the sun shine through.

The windows of the world  
Are covered with rain  
What is the whole world coming to  
Everybody knows when men cannot be friends  
Their quarrel often ends when some have to die  
Let the sun shine through.

The windows of the world  
Are covered with rain  
There must be something we can do  
Everybody knows whenever rain appears  
It's really angel tears  
How long must they cry  
Let the sun shine through.

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### •APPLE, PEACHES, PUMPKIN PIE

(As recorded by Jay & The Techniques/  
Smash)

M. IRBY

Apple, peaches, pumpkin pie  
Who's afraid to holler I  
That's a game we used to play  
Hide and seek was its name  
Oh oh, ready or not, here I come  
Gee that used to be such fun  
I always used to find a hiding place  
Times have changed  
Well I'm one step behind ya'  
But still I can't find you.

Apple, peaches, pumpkin pie  
You were young and so was I  
Now that we've grown up it seems  
You just keep ignoring me  
I'll find you anywhere you go  
I'm gonna look high and low  
You can't escape this love of mine  
anytime.

Well I'll sneak up behind ya'  
Be careful where I find ya'  
Apples, peaches, pumpkin pie  
Soon your love will be all mine  
Then I'm gonna take you home  
Marry you so you won't roam.

I'll find you anywhere you go  
I'm gonna look high and low  
You can't escape this love of mine  
anytime.

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### •LAURA (What's He Got That I Ain't Got)

(As recorded by Frankie Laine/ABC)

LEON ASHLEY

MARGIE SINGLETON

Laura, hold these hands and count my fingers  
Laura, touch these lips you once desired  
Lay your head upon my chest, hear my heart beat  
Gently run your fingers through my hair  
Touch these ears that's listened to your wishes  
Most of them fulfilled and that's a lot  
Let your soft gentle hands caress my body  
Then tell me what he's got that I ain't got.  
Tell me what he's got that I can't give you  
Must be something I was born without  
You took an awful chance to be with another man  
So tell me what he's got that I ain't got.

Laura, see these walls that I built for you  
Laura, see this carpet that I laid  
See those fancy curtains on the windows  
Touch those satin pillows on your bed  
Laura, count the dresses in your closet  
Note the name upon the checkbook in your bag  
And if there's time before I pull this trigger  
Then tell me what he's got that I ain't got.

Tell me what he's got that I can't give you  
Must be something I was born without  
And if there's time before I pull this trigger  
Then tell me what he's got that I ain't got.  
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# PARADE OF SONG HITS

## •BLUEBIRD

(As recorded by The Buffalo Springfield/Atco)

### STEPHEN STILLS

Listen to my bluebird laugh  
She can tell you why  
Deep within her heart you see  
She knows I'm cryin', just cryin'.

There she sits a lofty perch  
Strangest color blue'  
Flying is forgotten now  
Thinks only of you, just you.

So get all those blues  
Must be a thousand yous  
And you're just differently used you  
just know  
You sit there mesmerized  
By the death of her eyes  
And you can categorize  
She got soul, she got soul  
She got soul, she got soul  
Do you think she loves you  
Do you think at all.

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## •YOU'RE MY EVERYTHING

(As recorded by the Temptations/  
Gordy)

N. WHITFIELD  
R. PENZABENE  
C. GRANT

You surely must know magic girl  
'Cause you changed my life  
It was dull and ordinary  
You made it sunny and bright  
Now I was blessed the day I found you  
Gonna build my whole world around you  
You're everything good girl  
And you're all that matters to me.

When my way was dark and troubles  
were near  
Your love provided the light  
So I could see  
Just knowing your love was near when  
time's were bad  
Kept the world from closing in on me girl  
I was blessed the day I found you  
Gonna build my whole world around you  
You're everything good girl  
And you're all that matters to me  
You're part of every thought I think each  
day  
Your name is used in every phrase my  
lips say  
Every dream I dream is about you  
Honey, I couldn't live without you  
Baby, baby, baby.

You're my everything  
You're my everything  
Yes you are, you're my everything  
You're the girl I sing about in every  
love song I sing  
You're my winter baby  
My summer and fall and spring  
I was blessed the day I found you  
Gonna build my whole world around you  
You're everything good girl  
And you're all that matters to me  
You're my everything, you're my  
everything  
You're my everything, you're my  
everything.

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Inc.

## •THANK THE LORD

(As recorded by Neil Diamond/Bang)

### NEIL DIAMOND

Daytime turns me off  
And I don't mean maybe  
Nine to five ain't takin' me where I'm  
bound  
When it's done I run out to see my baby  
We get groovin' when the sun goes down.

I thank the Lord for the night time  
To forget the day  
A day of up uptight time  
Baby, chase it away  
I get relaxation  
It's a time to groove  
I thank the Lord for the night time  
I thank the Lord for you.

Talk about plans now, baby I got plenty  
Nothing ever seems to turn out the way  
it should  
Talk about money girl, I ain't got any  
Seems like just one time I'm feelin' good,  
(Repeat chorus).

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Inc.

## •THINGS I SHOULD HAVE SAID

(As recorded by the Grass Roots/  
Dunhill)

P.F. SLOAN  
STEVE BARRI

I didn't cry, I just didn't want to say  
goodbye  
As she closed the door said I didn't want  
to see you anymore  
Things I should have said to her  
That maybe would have changed her  
mind to stay  
Things I should have said to her like  
Girl, I love you so  
Let love find a way  
Why, oh, why don't I try telling her  
That she was all I had  
Why didn't I try telling her  
Now she's gone and I'm feeling oh so bad  
Was it that she just couldn't understand  
a man like me  
Was I to blame  
Did I want to many things  
(Repeat chorus).

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## •THERE IS A MOUNTAIN

(As recorded by Donovan/Epic)

### D. LEITCH

The lock upon my garden gate's a snail  
That's what it is  
The lock upon my garden gate's a snail  
That's what it is.

First there is a mountain then there is  
no mountain then there is  
First there is a mountain then there is  
no mountain then there is.

The caterpillar sheds his skin to find a  
butterfly within  
The caterpillar sheds his skin to find a  
butterfly within.

First there is a mountain then there is  
no mountain then there is  
First there is a mountain then there is  
no mountain.

Oh Juanita, oh Juanita, oh Juanita  
I call your name  
Oh the snow will be a blinding sight  
to see  
As it lies on yonder hillside  
The lock upon my garden gate's a snail  
That's what it is  
The lock upon my garden gate's a snail  
That's what it is.

The caterpillar sheds his skin to find a  
butterfly within  
The caterpillar sheds his skin to find a  
butterfly within.

First there is a mountain then there is  
no mountain then there is  
First there is a mountain then there is  
no mountain then there is  
First there is a mountain then there is  
no mountain then there is.

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tional Corp. Used by permission.

## •HEROES AND VILLAINS

(As recorded by The Beach Boys/  
Capitol)

BRIAN WILSON  
VAN DYKE PARKS

I been in this town so long that back in the  
city I been taken for lost and gone and  
unknown for a long, long time  
Fell in love years ago with an innocent  
girl  
From the Spanish and Indian home of the  
heroes and villains.

Once at night Catillion squared the fight  
And she was right in the rain of the bullets  
that eventually brought her down  
But she's still dancing in the night unafeard  
of what a dude 'll do in a town full of  
heroes and villains.

Heroes and villains just see what you done  
Na na na na, na na na na na  
La la la la la, la la la la la, la la la la  
la la la la la la la la la la  
Stand or fall I know there shall be peace  
in the valley  
And it's all an affair of my life with the  
heroes and villains.

Du du du, du du du, du du du  
Du du du du du, du du du dah  
Du du du, du du du, du du du  
Du du du du, dumbee dumbee du wah  
My children were raised you know they sud-  
denly rise  
They started slow long ago head to toe  
healthy, wealthy and wise  
I been in this town so long, so long to the  
city  
I'm fit with the stuff to ride in the rough  
And sunny down snuff  
I'm alright by the heroes and heroes and  
villains  
Just see what you done, done.

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# WORDS TO YOUR FAVORITE HITS

## •SUNNY GIRLFRIEND



(From The Monkees' "Headquarters" Album)

**MIKE NESMITH**

She owns and operates her own sunshine factory  
Of painting smiles on dolls and then on me  
She's my sunny girlfriend and personality  
Well, she's got a book that tells about everybody's past  
And she can make you slow while making your mind move fast  
She's my sunny girlfriend  
And she is never last.

Oh while I am sleeping  
Then she comes creeping into my thoughts at night  
Gazing down through eyes as bright as wonder  
She can send you on your way to everywhere  
She's only started after you think that she is there  
Oh she's my sunny girlfriend and just doesn't care  
Sunny girlfriend, she doesn't really care.  
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## •I CAN'T GET HER OFF MY MIND

(From The Monkees' "Headquarters" Album)

**T. BOYCE**  
**B. HART**

I've been standing on the corner all day  
Tryin' to think of little things to say  
'Cause she walks by everyday about this time  
And I can't, I can't get her off of my mind.

I only met her about a week ago  
But the way she smiled and let me know  
She could see that maybe we were two of a kind  
And I can't, I can't get her off of my mind.

She's so pretty I couldn't believe she'd ever look-a my way  
But the way I'm feeling, I'm gonna be stealing that little girl's heart today.

I'm so happy I could almost fly  
And I guess you know the reason why  
Walkin' down the street with her little hand in mine  
And I don't think I'll ever get her off of my mind.

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## •WORDS

(From The Monkees TV Show)

**EDDIE RABBITT**

Fate threw us together  
Time drove her away  
Love, that's what I gave her  
Jewels, that's what she craved.

Life, she led a wild one  
Charms, hers blinded me  
Fool, that's what I am now  
Alone, that's what I'll be.

How do you explain these things to a heart so filled with hurt  
For to a heart that's broken  
They're only words  
My heart only knows it was filled with love  
A love so true at first  
And then one day that love was gone  
Replaced with all this hurt  
Tears, they'll have to fall now  
Pain just like a knife  
Memories that's all she left me  
Forget it will take all my life.

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## •SHADES OF GRAY

(From The Monkees' "Headquarters" Album)

**BARRY MANN**  
**CYNTHIA WEIL**

When the world and I were young just yesterday  
Life was such a simple game, a child could play  
It was easy then to tell right from wrong  
Easy then to tell weak from strong  
When a man should stand and fight  
Or just go along.

But today there is no day or night  
Today there is no dark or light  
Today there is no black or white  
Only shades of gray, only shades of gray,  
only shades of gray.

I remember when the answers seemed so clear  
We had never lived with doubt or tasted fear  
It was easy then to tell truth from lies  
Selling out from compromise  
Who to love and who to hate  
Foolish from the wise,  
(Repeat chorus).

It was easy then to tell what was fair  
When to keep and when to share  
How much to protect your heart and how much to care  
But today there is no day or night  
Today there is no dark or light  
Today there is no black or white  
Only shades of gray, only shades of gray,  
only shades of gray.

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## •COLD SWEAT

(As recorded by James Brown/King)

**J. BROWN**  
**A. ELLIS**

I don't care about your past  
I just want our love to last  
I don't care, darling, about your thoughts  
I just want to satisfy your thoughts  
When you kiss me  
When you kiss me  
Hold my hand, make me understand  
I break out in a cold sweat.

I don't care about your won'ts  
I just wanna tell you about your do's and don'ts  
I don't care about the way you treat me darling  
I just want you to understand me honey  
When you kiss me  
When you miss me  
You hold me tight make everything all right  
I break out in a cold sweat.

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## •PENNY ARCADE

(As recorded by The Cyrkle/Columbia)

**SANDY LINZER**  
**DENNY RANDELL**

C'mon girl, follow me to the penny Arcade  
Holdin' hands, walkin' free through the penny arcade  
There's carousels going up and down  
Wishin' wells for wishin' round at the penny arcade  
And there's a clown at the penny arcade.

In the tunnel of love we'll kiss and hide  
And come out on the other side  
And have it made cause there's no guide at the penny arcade  
I'll treat you good  
Win you a doll of wood  
Then we can fly balloons up in the sky  
Come on girl, follow me to the penny arcade.

Holdin' hands, walkin' free through the penny arcade  
There's a magic stand with a gypsy there  
When he reads your hand  
You'll know I care at the penny arcade  
And there's a bear at the penny arcade  
Then a laughing place I'll take you to  
Where funny faces look at you  
And there's lemonade to cool ya too at the penny arcade.

I'll treat you good  
Win you a doll of wood  
Then we can fly balloons up in the sky  
Come on girl, follow me to the penny arcade  
Holdin' hands, walkin' free through the penny arcade, the penny arcade.

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# PARADE OF SONG HITS

## •BACK STREET GIRL

(From the Stones' Flowers Album/  
London)

**MICK JAGGER**

**KEITH RICHARD**

I don't want you to be high  
I don't want you to be down  
Don't want to tell you no lies  
Just want you to be around  
Please, come right up to my ears  
You will be able to hear what I say  
Don't want you out in my world  
Just you be my back street girl.

Please, don't be part of my life  
Please, keep yourself to yourself  
Please, don't you bother my wife  
That way, you won't get no help  
Don't try to ride on my horse  
You're rather common and coarse anyway  
Don't want you out in my world  
Just you be my back street girl.

Please, don't you call me at home  
Please, don't come knocking at night  
Please never ring on the phone  
Your manners are never quite right  
Please take the favors I grant  
Curtsey and look nonchalant, just for me  
Don't want you part of my world  
Just you be my back street girl.

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## •OUT OF TIME

(From the Stones' Flowers Album/  
London)

**MICK JAGGER**

**KEITH RICHARD**

You don't know what's going on  
You've been away for far too long  
You can't come back and think you are still mine  
You're out of touch, my baby  
My poor discarded baby  
I said baby, baby, baby you're out of time  
Well, baby, baby, baby you're out of time  
I said baby, baby, baby you're out of time  
Yes, you are left out  
Out of there without a doubt  
'Cause baby, baby, baby you're out of time.  
A girl who wants to run away  
Discovers that she's had her day  
It's no good you thinking that you are still mine  
You're out of touch, my baby  
My poor unfaithful baby  
I said baby, baby, baby you're out of time  
Well, baby, baby, baby you're out of time  
I said baby, baby, baby you're out of time  
Yes, you are left out  
Out of there without a doubt  
'Cause baby, baby, baby you're out of time.

You thought you were a clever girl  
Giving up your social whirl  
But you can't come back and be the first in line  
You're obsolete, my baby  
My poor old fashioned baby  
I said baby, baby, baby you're out of time  
Well, baby, baby, baby you're out of time  
I said baby, baby, baby you're out of time  
Yes, you are left out  
Out of there without a doubt  
'Cause baby, baby, baby you're out of time.

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## •RIDE ON, BABY



(From the Stones' Flowers Album/  
London)

**KEITH RICHARD**

**MICK JAGGER**

A smile on your face  
But not in your eyes  
You're lookin' thru me  
You don't feel it inside  
Ride on baby, ride on baby  
Ride on baby, ride on baby.

I could pick your face out in the F.B.I. file  
You may look pretty, but I can't say the same for your mind  
Uh, uh, uh you walked up to me  
And tried to look shy  
But the red 'round your eyes  
Says that you ain't a child  
Ride on baby, ride on baby  
Ride on baby, ride on baby.

Well, I've seen your face in a trashy magazine  
You know where you're goin'  
But I don't like the places you've been  
Uh, uh, uh yeah ride on baby, ride on baby ride on baby, ride on baby.

I could pick your face out from the front or behind  
You may look pretty but I can't say the same for your mind  
Uh, uh, uh laugh it up big  
Give it a try  
If I'm not impressed  
You can still cry  
Yeah, ride on baby, ride on baby ride on baby, ride on baby.

By the time you're thirty you'll look sixty-five  
You won't look pretty and your friends will a-kiss you goodbye  
Yes sir, so ride on baby, ride on baby ride on baby, ride on baby.

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## •PLEASE GO HOME

(From the Stones' Flowers Album/  
London)

**KEITH RICHARD**

**MICK JAGGER**

Well, maybe I'm talking too fast  
But I won't be the first or the last  
In the sea of a thousand you cast  
Won't you please go home.

I don't have to ask what you do  
I just have to look to get you  
It means nothing for me to get through  
Please go home.

I don't want to be on my own  
'Cause I can't talk much better alone  
But I don't have to ring like a phone  
Won't you please go home.

In some early part of your days  
You were told of the devious ways  
That you thought you could get without pay  
Won't-cha please go home.

You reach a state of your mind  
When it's madness to look and to find  
Your false affections tho' kind  
Please go home, won't-cha please go home.

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## •SITTIN' ON A FENCE

(From the Stones' Flowers Album/  
London)

**KEITH RICHARD**

**MICK JAGGER**

Since I was young  
I've been very hard to please  
And I don't know wrong from right  
But there is one thing I could never understand  
Some of the sick things that a girl does to a man  
So I'm just sittin' on a fence  
You can say I got no sense  
Tryin' to make up my mind really is too hard a bind  
So I'm sittin' on a fence.

All of my friends in school grew up and settled down  
And they mortgaged up their lives  
One thing's not said too much  
But I think it's true  
They just get married cause there's nothing else to do  
So I'm just sittin' on a fence  
You can say I got no sense  
Tryin' to make up my mind really is too hard a bind  
So I'm sittin' on a fence.

They day can come when you get old and sick and tired of life  
You just never realize  
Maybe the choice you made wasn't really right  
But you go out and you don't come back at night  
So I'm just sittin' on a fence  
You can say I got no sense  
Tryin' to make up my mind really is too hard a bind  
So I'm sittin' on a fence.

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# WORDS TO YOUR FAVORITE HITS

## •CRY SOFTLY LONELY ONE

(As recorded by Roy Orbison/  
Monument)

**JOE MELSON**

**DON GANT**

Cry softly, lonely one

It's over, it's said, it's done

Don't let your heart break down

He's not the only one

So you're blue and lonely too

Don't fall apart when the teardrops start

You can cry, cry to me, girl come on  
and cry, cry to me, girl

I'll be standing by, I will dry your eyes.

But for now, cry softly, lonely one

Cry softly, lonely one

Your heartaches have just begun

And tho' they linger on

Carry on be strong

Your baby's gone, left you alone

But I'll stand by you all the long nights through

You can cry, cry to me, girl

Come on and cry, cry to me, girl

Don't cry all alone

Baby, from now on you can run to me

run to me

You can cry to me

Tonight and forever, lonely one.

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## •REFLECTIONS

(As recorded by Diana Ross & the Supremes/Motown)

**HOLLAND**

**DOZIER**

**HOLLAND**

Through the mirror of my mind

Time after time I see

Reflections of you and me

Reflections of the way life used to be

Reflections of the love you took from me

Oh I'm all alone now no love to shield me  
Trapped in a world that's all distorted reality

Happiness you took from me

And left me alone with only memories.

Through the mirror of my mind

Through these tears that I'm cryin'

Reflects a hurt I can't control

'Cause although you're gone I keep holding on to the happy times when you were mine

As I stare through the window of lost time

Looking over my yesterdays and all the love I gave in vain

(All the love) all the love that I wasted

(All the tears) all the tears that I tasted all in vain.

Through the hollow of my tears

I see a dream that's lost

From the hurt that you have caused

Everywhere I turn seems like everything I see

Reflects a love that used to be

In you I put all my faith and trust

Right before my eyes

My world has turned to dust

After all the nights I sat alone and wept  
Just a handful of promises are all that's left of loving you

Reflections of the way life used to be

Reflections of the love you took from me

In you I put all my faith and trust

Right before my eyes

My world has turned to dust

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## •WITH A LITTLE HELP FROM MY FRIENDS



(From The Beatles' Sgt. Pepper's Album/Capitol)

**JOHN LENNON**

**PAUL McCARTNEY**

What would you do if I sang out of tune  
Would you stand up and walk out on me

Lend me your ears and I'll sing you a song  
And I'll try not to sing out of key

Oh I get by with a little help from my friends

Mm, I get high with a little hell from my friends

Mm, I'm gonna try with a little help from my friends.

What do I do when my love is away  
(Does it worry you to be alone?)  
How do I feel by the end of the day  
(Are you sad because you're on your own?)

No I get by with a little help from my friends

Mm, I get high with a little help from my friends

Oh I'm gonna try with a little help from my friends.

(Do you need anybody?)

I need somebody to love  
(Could it be anybody?)

I want somebody to love.

Would you believe in a love at first sight  
Yes I'm certain that it happens all the time  
(What do you see when you turn out the light?)

I can't tell you but I know it's mine  
Oh I get by with a little help from my friends

Mm I get high with a little help from my friends

Oh I'm gonna try with a little help from my friends.

(Do you need anybody?)

I just need someone to love

(Could it be anybody?)

I want somebody to love

Oh I get by with a little help from my friends

Mm, I'm gonna try with a little help from my friends

Oh I get high with a little help from my friends

Yea I get by with a little help from my friends, with a little help from my friends.

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221 West 57th St., New York, New York.

## •JILL

(As recorded by Gary Lewis & The Playboys/Liberty)

**ALAN GORDON**

**GARRY BONNER**

Jill, between you and me

I can see the gleam in your eye

And I can hardly wait to see you

Jill, just as if you were here

I can hear your voice softly call

And though no Jill is here at all

My love is only a dream away

Jill is only a dream oh all my life

I've done crazy things

Gonna find a bird that sings to me

I love you la la la la whoo hoo

Jill, are you thinking of me

I'll be thinking of you all my life.

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## •SIXTEEN TONS



(As recorded by Tom Jones/Parrot)

**TRAVIS**

Some people say a man is made out of mud

A poor man's made out of muscle and blood

Muscle and blood, skin and bone

A mind that's weak and a back that's strong

You load 16 tons and what do you get  
Another day older and deeper in debt

St. Peter don't you call me cause I can't go

I owe my soul to the company's store.

I was born one morning when the sun didn't shine

I picked up my shovel and I walked to the mine

I loaded 16 tons of No. 9 coal

The straw boss said well bless my soul  
You load 16 tons and what do you get

Another day older and deeper in debt

St. Peter don't you call me cause I can't go

I owe my soul to the company's store.

I was born one morning it was drizzlin' rain

Fightnin' and trouble are my middle name

I was raised in the cane break by an old momma lion

You know a hard kinda woman made me hop the line

You load 16 tons and what do you get

Another day older and deeper in debt

St. Peter don't you call me cause I can't go

I owe my soul to the company's store.

If you see me comin' better step aside  
A lot of men didn't, a lot of men died  
I got one fist of iron the other of steel  
If the right don't get you than the left one will

You load 16 tons and what do you get

Another day older and deeper in debt

St. Peter don't you call me cause I can't go

I owe my soul to the company's store.

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# PARADE OF SONG HITS

## •MERCY, MERCY, MERCY



(As recorded by the Buckinghams/Columbia)

J. ZAWINUL

My baby she may not look  
Like one of those bunnies out of the  
Playboy book  
But she's got something much greater  
than gold  
I'm crazy 'bout the girl  
She's got so much soul  
She's got the kind-a lovin', kissin'  
and a-huggin'  
Sure is mellow  
Glad that I'm her fellow  
But she knocks me off my feet  
Have mercy on me  
'Cause she knocks me off my feet  
There is no girl in the whole world  
That can love me like you do.

My baby now when she walks by  
All the fellows go (whistle) and I know  
why

It's simply because the girl  
She walks so fine  
If she ever leaves me  
I would lose my mind  
Because she's got the kind of lovin',  
kissin' and a-huggin'  
Sure is mellow  
Glad that I'm her fellow  
You know that she knocks me off my  
feet  
Have mercy on me  
'Cause she knocks me off my feet  
There is no girl in the whole world  
That can love me like you do.

Now everybody in the neighborhood  
will testify  
That my girl she looks so good  
She looks so fine  
She'd give eyesight to the blind  
If she ever leaves me I will lose my  
mind  
She's got the kind of lovin', kissin'  
and a-huggin'  
Sure is mellow  
Glad that I'm her fellow  
And I know, that she knocks me off my  
feet  
Have mercy on me  
'Cause she knocks me off my feet  
There is no girl in the whole world  
That can love me like you do  
Baby, yeah you got, got that soul.

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## •FUNKY BROADWAY



(As recorded by Wilson Pickett/Atlantic)

LESTER CHRISTIAN

Every town I go in there's a street  
Name of the street now, funky, funky  
Broadway  
Down on Broadway, there's a nightclub  
Name of the nightclub now baby, funky,  
funky Broadway  
Down on Broadway, there's a crowd now  
Name of the crowd baby, Broadway crowd  
Down on Broadway, there's a dance step  
Name of the dance, funky, funky  
Broadway.

Wiggle your legs now baby  
Shake your head  
Do the shing-a-ling now, baby  
Shake, shake, shake now  
You don't know huh, baby, huh  
You don't know now woman  
You're doing the funky Broadway.

You got me feeling all right  
Dirty, filthy Broadway  
Don't I like Broadway, Broadway  
Look-a here, down on Broadway, there's  
a woman  
Name of the woman, Broadway woman  
Down on Broadway, yeah  
There's a man, name of the man,  
Broadway man.  
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## •YOU KNOW WHAT I MEAN

(As recorded by The Turtles/WHITE WHALE)

GARRY BONNER

ALAN GORDON

Should we two be together  
You know what I mean  
To be with you is something like a dream  
(You know what I mean)  
And if you want me to  
I'll bring sunshine to you only  
You better stop, take a look around  
You know what I mean.

If only you could see the dreams that seem  
to mean so much to me  
Then you'd know the reason why I would  
love to say I do  
Than say goodbye, let you go forever  
Wouldn't we two be together  
Can't you see that I want you for me for  
ever  
Wouldn't we two be together  
Do you know what I mean  
Can't you read in between the lines  
Sometimes I'm talking and it doesn't seem  
too clear  
But if you have to know I'm in love with  
you  
If you know what I mean.

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## •I WAS BORN TO LOVE HER



(As recorded by Stevie Wonder/Tamla)

HENRY COSBY

STEVIE WONDER

SILVIA MOY

LOULA HARDWAY

I was born in Little Rock  
Had a childhood sweetheart  
We were always hand in hand  
I wore high-top shoes and shirt tails  
Susie was in pigtails  
I knew I loved her even then  
You know my Poppa disapproved it  
My momma boo hooed it  
But I told them time and time again  
Don't you know I was made to love her  
Built my world all around her  
Yeah, hey, hey, hey.

She's been my inspiration  
Showed appreciation  
For the love I gave her through the years  
Like a sweet magnolia tree  
My love blossomed tenderly  
My life grew sweeter through the years  
I know that my baby loves me  
My baby needs me  
That's why we made it through the years  
I was made to love her  
Worship and adore her  
Hey, hey, hey.

All through thick and thin  
Our love just won't end  
'Cause I love my baby, love my baby  
My baby loves me  
My baby needs me  
And I know I ain't going nowhere.

I was knee high to a chicken  
When that love bug bit me  
I had the fever with each passing year  
Oh, even if the mountain tumbles  
If this whole world crumbles  
By her side I'll still be standing there  
'Cause I was made to love her  
I was made to live for her  
Yeah, hey, hey, hey.

I was made to love her  
Built my world all around her  
Hey, hey, hey  
Oh, baby, I was made to please her  
You know Stevie ain't gonna leave her, no  
Hey, hey, hey  
Oowee baby, my baby loves me  
My baby needs me  
Hey, hey, hey  
Oh, my baby loves me.

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# WORDS TO YOUR FAVORITE HITS

## •A LITTLE BIT NOW

(As recorded by Dave Clark Five/Epic)

J. RAGOVOY

E. MARSHALL

Just a little bit now  
And a little bit later  
Just a little kiss, kiss, kiss right now  
Save the rest for later  
Well let me tell you now  
You can't take love so fast  
A-baby it will never last  
Just a little bit baby, just a little bit now.

Just a little bit now  
And a little bit later  
You got to take it so easy  
With love and the loving gets greater  
If you want love to grow  
You got to take it very, very slow  
Just a little bit baby, just a little bit now.

You know I want your loving and not  
just pretend  
You've got to plan ahead.  
Or else our love will surely slip away  
Just a little bit and a little bit later  
Just a little kiss, kiss, kiss  
Will add to the flavor  
Now that you are mine  
We won't rush, we got a lot of time  
Just a little bit baby, just a little bit now.  
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## •HA HA SAID THE CLOWN

(As recorded by The Yardbirds/Epic)

ANTHONY HAZZARD

Ha ha said the clown  
Has the king lost his crown?  
Is the night being tight on romance?  
Ha ha said the clown  
Is it bringing you down  
That you've lost your chance?  
Feeling low, gotta go  
See a show in town  
Hear the jokes, have a smoke  
And a laugh at the clown  
In a whirl, see a girl with a smile  
in her eyes  
Never thought I'd be brought right  
down by her lies.

In a trance, watch her dance  
To the beat of the drums  
Faster now, sweating brow  
I'm all fingers and thumbs  
Wonder why, I hit the sky  
When she blows me a kiss  
I'm regretting all this  
I'm the wife of a clown.  
  
Ha ha said the clown  
Has the king lost his crown?  
Is the night being tight on romance?  
Ha ha said the clown  
Is it bringing you down  
That you've lost your chance?  
Time to go, close the show  
Wave the people goodbye  
Grab my coat, grab my hat  
Look that girl in the eye  
Where's your home, what's your phone  
number stop fooling 'round  
Could have died she replied.

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## •SAN FRANCISCO

(As recorded by Scott MacKenzie/  
Ode)

JOHN PHILLIPS

If you're going to San Francisco  
Be sure to wear some flowers in your hair  
If you're going to San Francisco  
You're gonna meet some gentle people  
there  
For those who come to San Francisco  
Summertime we'll be a-lovin' there  
In the streets of San Francisco gentle  
people with flowers in their hair.

All across the nation  
Such a strange vibration  
People in motion  
It's a whole generation  
With a new explanation  
People in motion  
People in motion.

For those who come to San Francisco  
Be sure to wear some flowers in your hair  
If you're going to San Francisco  
Summertime we'll be a-lovin' there  
If you're going to San Francisco  
Summertime we'll be a-lovin' there.

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## •UP UP AND AWAY

(As recorded by the 5th Dimension/  
Soul City)

JIM WEBB

Would you like to ride in my beautiful  
balloon  
Would you like to ride in my beautiful  
balloon  
We could float among the stars together  
you and I  
Oh we can fly, we can fly.  
Up up and away in my beautiful, my  
beautiful balloon  
The world's a nicer place in my beautiful  
balloon  
It wears a nicer face in my beautiful  
balloon  
You can sing a song and sail along the  
silver sky  
We can fly, we can fly.  
Up up and away in my beautiful, my  
beautiful balloon  
Suspended up in a twilight canopy  
We'll search the clouds who are there  
to guide us  
If by some chance you find yourself  
loving me  
We'll find a cloud to hide us  
We'll keep the moon beside us  
Love is waiting there in my beautiful  
balloon  
Way up in the air in my beautiful balloon  
If you'll hold my hand we'll chase your  
dream across the sky  
Oh we can fly, we can fly  
Up up and away in my beautiful, my  
beautiful balloon  
Up up and away  
Up up and away  
Up up and away.

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## •DON'T LET THE RAIN FALL DOWN ON ME

(As recorded by The Critters/Kapp)

JAMES RYAN

A raindrop falls from the sky  
Our heart beats softly about to die  
Wandering only at night waiting for the  
storm to pass away  
Oh baby, don't let the rain fall down on me  
Have you no time to listen  
Don't let it wash away the memory.

A teardrop falls to the earth  
And all this rain what is it worth  
Time heals sadness but this rain can turn  
my sorrow to madness  
Oh baby, don't let the rain fall down on me  
Have you no time to listen  
Don't let it wash away the memory  
No no no  
No baby, don't let the rain fall down on me  
Don't let the rain fall down on me  
Don't let the rain fall down on me  
Don't let the rain fall down on me.

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## •SOCIETY'S CHILD

(As recorded by Janis Ian/Verve  
Folkways)

JANIS IAN

Come to my door, baby  
Face is clean and shining black as night  
My mother went to answer you know  
That you look so fine  
Now I could understand your tears and  
your shame  
She called you boy instead of your name  
When she wouldn't let you inside  
When she turned and said  
But honey, he's not our kind  
She says I can't see you anymore, baby  
Can't see you anymore  
No, I don't want to see you anymore,  
baby.

Walk me down to school, baby  
Everybody's acting deaf and blind  
Until they turn and say  
Why don't you stick to your own kind  
My teachers all laugh, their smirking  
stares cutting deep down in our affairs  
Preachers of equality think they believe it  
Then why won't they just let us be  
They say I can't see you anymore, baby  
Can't see you anymore  
No, I don't want to see you anymore, baby.

One of these days I'm gonna stop my  
listening  
Gonna raise my head up high  
One of these days I'm gonna raise up my  
glistening wings and fly  
But that day will have to wait for awhile  
Baby I'm only society's child  
When we're older things may change  
But for now this is the way they must  
remain  
I say I can't see you anymore, baby  
Can't see you anymore  
No, I don't want to see you anymore,  
baby.

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# MUSIC SPOTLIGHT



The Rolling Stones



Otis Redding



Albert King

The Yech Award goes to The Music Explosion for their lovely rendition of "A Little Bit Of Soul." Did ? Mark and his crew switch labels? Simplicity works very well in Stevie Wonders' "I Was Made To Love Her," but the Explosion drives simplicity to mere dullness. It's "Hanky Panky" and "96 Tears" all over again. The song could have been saved if it at least swung but it fails here, too. And then there's the vocal. Too many lead singers are trying to do a Mick Jagger (? Mark included). Why try to imitate Jagger when he can do it just as well? The organ player should listen more closely to Booker T. for funky chords. If the Explosion took their own song's message to heart perhaps we would have had something. Best records this month are "Glory of Love" by Otis Redding; "To Love Somebody," The Bee Gees; "Heaven And Hell," The Easy Beats (something terribly wrong if this record doesn't make it). Although the new Beatle single is a disappointment, "Sgt. Pepper" is an album we'll all still be listening to when they wheel us to the grave. In fact, I want to take this one with me. (Birg! Where are you, who are you, what are you? Will you please send Jim your address.) You won't want to miss the delicious new Stax-Volt gang of albums. Most notable are "Back To Back - Booker T. & The MG's/The Mar-keys," the greatest bands on record today, and "Albert King/Born Under A Bad Sign." These two albums represent modern blues at its very best. Symphonic fans won't want to miss "The 6 Symphonies of Carlos Chavez" on Columbia. Chavez is a Mexican and uses the folk music of his people and their Indian ancestors in ancient-modern orchestrated splendor. It's wonderful music to read "Morning Of The Magicians" by (see The Scene this issue.) □



The Beatles

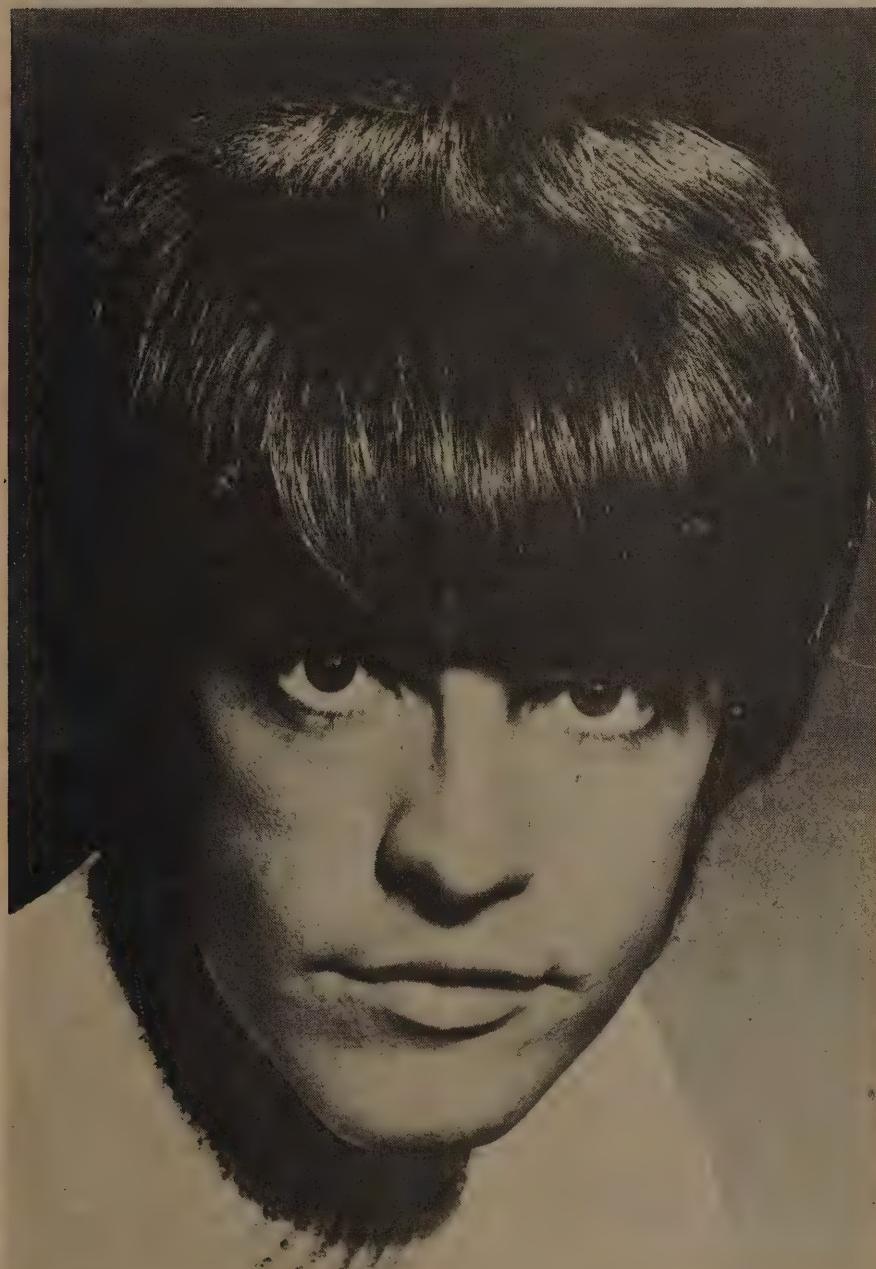
The Bee-Gees

The reason this is the only interview with Mark Lindsay you'll ever read in Hit Parader is because our editor isn't madly in love with him. That's why there are so many silly articles about him, you know. The editors of most teen magazines are lovesick schoolgirls in the presence of the handsome Raider with the sexy eyes.

Since we don't believe in hero worship, we locked our female staff up when Mark hit town. We're more interested in someone's music than in their dream girls, dream dates, favorite sox and other baloney.

We talked music with Mark, who's an intelligent, friendly and very articulate person. He told us about his earliest involvements in the world of music and he began by complimenting us:

# RAIDER Mark Lindsay...



..... goes on & on

Back in the beginning we used to go out and buy Hit Parader for the words. That's what everybody does, I guess. It's a good magazine.

A lot of our latest music has roots in rhythm & blues with a little country music influence. Rhythm & blues on one side and country music on the other are really the roots of American music.

I'm from the Northwest. There was quite a bit of country music on the radio up there and no rhythm & blues at all when I was a boy. We had to turn our radios on Sunday nights to the Los Angeles stations that broadcasted the soulful church services and get R&B that way.

I've always liked music, but when I was real young I liked, believe it or not, show tunes from Broadway shows. I listened to classical music sometimes, but not too much. When I was seven, eight or nine years old, "Hernando's Hideaway" knocked me out and "Steam Heat" and the songs from "Pajama Game." That was just before rock & roll started.

My sister, who's a couple years older than me, came in humming a song called "Seventeen." She was going, "Seventeen, seventeen, cool and solid seventeen." I thought, "wait a minute--where's the melody to that?" It was all just one note. I said, "That's not music!" Ha! which is what a lot of parents were saying then.

But then I got hooked on rock & roll. When I got into high school I got hooked on country music. The guy who eventually married my sister played guitar. It was amazing to me because I'd never known anyone who played a musical instrument before. It really knocked me out because you could make your own music. You didn't need a radio. You could do it yourself. I'd heard piano before, but the guitar really fascinated me. He liked country music and I got introduced to it through him. Later on came rhythm & blues, and all kinds of influences came later.

The guitar was the first instrument I learned a few chords on, although I'm not really proficient on it. Actually, I wanted to be a drummer but a set of drums was expensive and I could get a second-hand guitar quite a bit cheaper, so I bought one.

I went down to take lessons. You see, I had a slight accident when I was four years old and the top of one finger is a little shorter than the rest. They saw this and said, "You can't learn to play guitar." I went home very depressed and threw the guitar into a corner.



A buddy of mine eventually did teach me a few chords. Later on, when I got with Revere's group when I was fifteen or sixteen, I traded the guitar in on a sax. I didn't play it again until about a year ago when I started playing a little rhythm guitar on stage in some of our arrangements.

There were some other groups before I joined the Raiders. One was called Freddy Chapman and the Idaho Playboys. I was fourteen and saying I was sixteen. The band was basically country & western, but I sang rock & roll. There were a couple of other small groups not even worth mentioning (Ha, Ha!), although Freddy Chapman wasn't like a ball of fire, either.

When I was about fifteen, show business was already in my blood. Even though I was very shy and introverted in school, prior to high school, I always liked music. When I was four or five years old my sister and I used to sing together at, like, church things. I don't remember this too clearly but my mother says our debut was in a park when I was four years old. It was a picnic with entertainment and one of the acts didn't show up. So my sister and I got up and sang our repertoire of Sunday school songs. I enjoyed it.

Actually, I always wanted to be a singer. But when I was a little boy people would ask me, "What do you want to be? A fireman or an engineer?" and I'd say, "Yeah" because I thought they would laugh if I told them I wanted to be a singer.

When I was a freshman in high school I did an impersonation of Elvis Presley. I think the song was "Don't Be Cruel,"

an early Presley song but one of my favorites. I won first prize in a talent contest.

A local band came into town to play for a dance. It was a country & western band 'cause that was about all there was in Idaho at that time. They played for the firemen's ball or some dance. The town drunk or somebody got up and said, "Hey, we got a kid that sounds just like Elvis." I was asked to come up and sing with the band.

There was a lady piano player I remember—the rest were guitar players—who asked me, "What key do you sing in?" I said, "I dunno." I had no idea. But I got up and sang a couple of songs and when I got down I thought, "This is it. This is what I wanna do." Here I was singing for 300 people in a town with a population of about 500. But that was show business. That was what I wanted to do.

My first big audition for a rock & roll band happened on a street corner. I went down to Southern Idaho, where I later met Revere, and got into another group which grew into the Idaho Playboys. I was coming out of a movie with a friend at 3 o'clock one morning. My friend met a friend of his, a young guy who was a policeman. We started talking since there's not much doing in small towns in Idaho at 3 o'clock in the morning, so the policeman had some free time. He started telling me about this band he was in. He was the drummer. I said, "Oh really, you're a drummer? Well, I'm a singer." Ha, ha, ha. He said, "Let's hear you." So I burst into song right there in the street. He said, "Wait a minute. Not here. We went into an office building and I sang a couple of songs in the hallway.

He said, "Great. Come down to rehearsals tomorrow." So I did. That was my first big audition.

If I had thought about it I probably would have realized that I shouldn't try an audition without the proper accompaniment, but I didn't know any better. Ha, ha. I didn't care—I just sang.

Things didn't really start happening until I met Paul in Idaho. There have been twenty-eight Raiders besides Paul and myself since the band started. At that time we were playing local dances and all of a sudden it started becoming profitable. Then we decided to make some records and we had a song, an instrumental, that was in the top 20. Then the band kind of cooled down and nothing happened for about a year or so.

We re-formed in Portland, Oregon and started getting a series of little breaks. The Wailers were the #1 band in the area at that time and their price was \$300 a night. We figured we were as good as the #1 group, so our asking price was \$300, too. We usually settled for fifty or seventy-five dollars. The first time we got \$300 was a major breakthrough.

A friend of ours who was going to school in Hawaii talked some promoter into bringing us over there for two months. We worked every place on the islands—high schools, military bases and everything. Our last engagement was a big concert at the H.I.C. Arena. We came on stage, and the kids screamed and hollered and literally tore the place down. It was the first time we'd ever been recognized as more than just a local band. That sort of kicked things off for us, psychologically.

(Be with us next month for the conclusion of our interview with Mark in which he tells how he writes songs and other thrilling things that will probably be of little interest to lovesick school girls.) □

# ZAL YANOVSKY'S UNCERTAIN FUTURE

Sitting alone in his road manager's office, slumped in a chair lighting cigarette after cigarette, Zal Yanovsky, four days after his final appearance as a member of the Lovin' Spoonful, discussed his uncertain future.



HP: Ever since your trip to England there hasn't been anything very exciting happening with the Spoonful as a group. The soundtrack to "You're A Big Boy Now" featured an orchestra more than the Spoonful. The last single, "Six O'Clock" didn't even make the top ten nationally. Were you beginning to feel stale? Did you want more activity?

Zal: That's a pretty fair evaluation of it.

HP: Are you going to organize a group?

Zal: Naw. I'm through with groups.

HP: Would you like to be a solo star with a few anonymous back-up musicians?

Zal: Only for the purpose of recording. I can't see going out on the road with a group.

HP: Do you think you can be successful

without doing concerts and letting your fans see you?

Zal: I'm not interested in personal appearances. I'm going to keep on recording. I'm sure I have a small recording career. I don't know whether it'll be successful or not. I've got some ideas, some things I'd like to do, you know. So I can do them now.

HP: Have you done any songwriting lately?

Zal: Naw. Not even last week. I've never sat down and done it, I guess.

HP: When will you be recording on your own?

Zal: In the next two weeks we may do something.

HP: What kind of material will you be doing?

Zal: No idea. Well, any kind of material.

HP: Will it be blues, country, folk, rock or what?

Zal: It'll be rock and roll, I guess. You know, whatever...

HP: Are there any musicians you'd like to record with?

Zal: I'd love to work with the Atlantic Records studio band, but I guess they're all contracted. I don't know.

HP: We're running a series on some of those musicians now, the Stax guys.

Zal: If I get involved in any kind of a scene, I'd like to apprentice at Stax or Atlantic.

HP: Do you have any ideas about what kind of sound you'd like to have?

Zal: Oh yeah. I'll play guitar, anyway, because I do play guitar so I may as well play guitar.

HP: And you play it very well.

Zal: Oh, thank you. I'd love to work with a band, a little nine-piece band maybe. Bass, drums, piano, organ, a couple guitars, a couple horns, three maybe.

HP: What type of musical ideas did you have that conflicted with those of the Spoonful?

Zal: Away from the direction they'd been going for the last seven months. It was a little cushy. I don't mind a little cushyness, but...you know.

HP: Do you think the Spoonful will stay in that bag?

Zal: Well, they've got a new guy named Jerry Yester who's a very competent arranger, writer, performer. He used to produce the Association, so he's certainly qualified. I really can't tell.

John tells me the next album's going to be very Baroque. That's all I know.

HP: So they were going in one musical direction and you wanted...

Zal: No. I feel that John has been going in another direction. That's all.

HP: Do the other guys in the group have any other ideas of their own?

Zal: Sure. They all have their own feelings. You should talk to them about that. I'm not going to speak for them.

HP: Of all the songs you've done with the Spoonful, which was your favorite?

Zal: "Do You Believe In Magic."

HP: What kinds of guitars do you play?

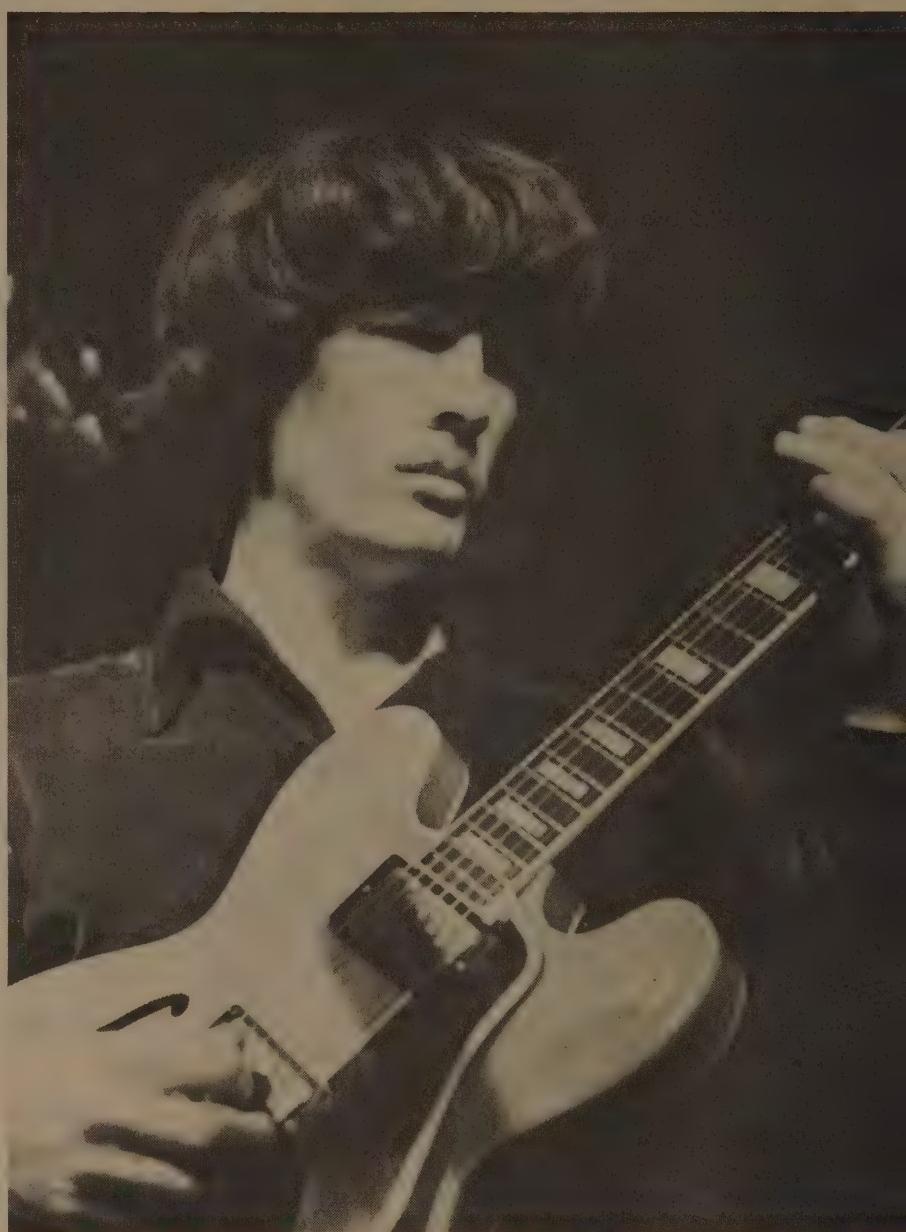
Zal: I've got a Guild Thunderbird which I used in concert consistently. On most of the records I used that guitar. I've got a stereo Gibson guitar which I like but haven't used a lot. I've got a very old Fender Esquire that I've used on a lot of records.

I've got a 6-string Danelectro bass guitar that I use off and on. I own a dobro and a messed-up pedal steel guitar. I don't play the pedals. I play it like a dobro or a regular steel guitar. It's too complicated.

In acoustic guitars I have a fantastic Guild 12-string and a fantastic Guild 6-string flat top, arched back rosewood guitar.

I've got a big Standell amplifier, a Fender Suprema super reverb and two

# ZAL'S REPLACEMENT



Magnatones, one little one and a real big one, and a little Gretsch amp.

HP: What do you look for when you choose a guitar?

Zal: How it plays. How the neck and the fretboard feels to me.

HP: Have you heard any new groups that have impressed you?

Zal: Yeah. The Electric Prunes. I saw them in Birmingham. They're really

groovy. They do a real good show. The lead singer stole a hat from a cop and the cop practically beat the beans out of him afterwards.

The new Butterfield Band is absolutely fantastic. I saw them in Montreal and at the Cafe Au Go Go last night.

I hear that the new Bloomfield band is really good. I haven't seen them yet, but Bloomfield is so great and Goldberg is so good.

The Paupers are good. I saw them rehearsing at the Electric Circus the other night.

## MEET NEW SPOONFUL JERRY YESTER

The Lovin' Spoonful announced that Jerry Yester has joined the top American pop group as its lead guitarist. Since both his parents were excellent musicians and entertainers, Jerry became familiar with banjo, mandolin and guitar at an early age.

Arriving in Los Angeles in 1961, Jerry found his talents in high demand. He has been performing and recording with what must be a record number of folk groups, including The New Christy Minstrels, Les Baxter's Balladeers, and The Easy Riders. But Jerry began looking for a different approach to the music he had been performing all his life and, hearing of the trio that had just arrived from Hawaii with a new sound, he looked them up and immediately thereafter, joined the Modern Folk Quartet.

When the Modern Folk Quartet felt that folk music wasn't honest enough for them, they went electric and became a very influential underground rock group.

As a result, Jerry went deeper and deeper into rock music and developed into an incredible musician. For reasons unknown, the MFQ broke up.

Jerry has already begun performing with Spoonfuls John Sebastian, Steve Boone and Joe Butler in concerts and will record as a member of the group in all future releases, according to Lovin' Spoonful manager, Bob Cavallo.

Yester, a 24-year-old Californian, also recorded two singles for Dunhill Records as a single artist. Most recently, he has been producing other artists on the West Coast, notably The Association's second album with "Pandora's Golden Heebie Jeebies" and Tim Buckley's new album.

The sandy-haired singer is married to singer Judy Henske. The couple will live in the Hamptons for the summer until they move into their new home in Greenwich Village sometime in September.

HP: Do you have any other major interests besides music?

Zal: Yeah. Films.

HP: What kind of roles would you like to play?

Zal: I don't know. Myself, if I could. That's ideal, of course.

HP: What recent records have you been listening to a lot?

Zal: Jerry Jaye's "Hello, Josephine" and "A Whiter Shade Of Pale" by Procol Harum. That's absolutely a fantastic record.

HP: Have you heard "Sgt. Pepper's Lonely Hearts Club Band"?

Zal: Oh yes. A thousand times.

HP: What's your favorite song in the album?

Zal: "Rita, Meter Maid." I like the idea of the song. Also, I love the bass on "I Get By With The Help From My Friends." I like that song. I'm a big Ringo Starr fan.

HP: What about a "Day In The Life"?

Zal: I like "A Whiter Shade Of Pale" better. I think it's a better record. I think it is one of the best records that's ever been made. But the B-side sounds like a real throwaway.

HP: What else is new in the life of Zal Yanovsky?

Zal: Oh! Let me tell you. I have a collection of about thirteen turtles, fifteen toads, six frogs and a big four-foot-long lizard. They just run around the garden. I planted some flower seeds and some cucumbers which didn't grow.

HP: What was the high point of your career with the Spoonful?

Zal: I think probably the first and second times we went out to the West Coast.

HP: I've heard rumors that you were offered a job playing with the Mothers.

Zal: I was asked and I said no at the present only because I don't want to get involved in a group. I was very pleased that they asked me and quite flattered because I really like Frank Zappa. I think he should write a suburban musical and put it on Broadway with Julie Andrews.

HP: Has your style of guitar playing changed any in the last couple of years?

Zal: Yeah. I think I've sort of dried up for the last year or so. I don't think I've improved at all. I got in a rut.

HP: Was the Spoonful music lacking in inspiration? Wasn't it challenging enough for you?

Zal: No, well, maybe. I don't know. I just don't think I've made any great improvement in the last year or so.

HP: Have you done any experimenting on your own?

Zal: No. I never practice. I haven't practiced in three, almost four, years.

HP: Do you have enough money now that you don't have to work?

Zal: I can relax for a couple of years if I want to. I don't intend to, though. There's a lot of things to do. I might be in a group tomorrow but today I don't feel like it.

HP: What kind of a setup do you have in your home hi-fi system?

Zal: I've got a Fishy 75-watt amp, a Garrard Lab 80 turntable and a Sony tape deck. Then I've got two speakers upstairs and two downstairs. I've got an FM tuner. Right now I just make two-hour tapes of records. It's my own muzak. I play it very loud. Everything's on those tapes; Beatles, Wilson Pickett, Otis Redding, Mothers, Stones, Spoonful, Mamas and Papas, Chuck Berry, harpsichords, bazookies, ouds - everything. Chet Atkins and Buck Owens. I also love Russian symphonic music.

HP: Do you think you'd still like to stay in N.Y.?

Zal: Yes. I like my apartment and I've got a lease for another year and a half.

HP: Do you like the earlier Spoonful songs more than the recent tunes?

Zal: Yes, but only because I haven't liked any recent songs.

HP: You told us once that you didn't like saxophones.

Zal: I still don't. It's a very square instrument. I like this guy Gene Dinwoody who plays with Paul Butterfield. I hate the sound of sax with some exceptions. I like the Atlantic saxes. I'd like to play sax myself.

HP: Are you still wearing that hat?

Zal: Absolutely. Larry Hankin had a hat just like this and I asked him where he got it. So I went and got one.

HP: What do you do with your time now?

Zal: Get up, go out, come up to the office and see what's happening, sit around and drink, smoke about five packs a day. I watch a lot of TV and keep up on the old movies. I got a colored set now, so I watch a lot of TV. □

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*Eleganza*

# 4 Sides of the

The Young Rascals, who are still riding high with "A Girl Like You," have decided ideas on life, which they "think out loud" here for you.

**Gene Cornish:** I keep thinking about the day when I can sleep a lot. I'd rather sleep than work! Seriously, there's always so much involved in playing a date that our actual performance is about one-tenth of it. Until the day comes when all those other things can be eliminated, I'd just like to sleep - in a hammock, or floating down the Nile with a gorgeous girl feeding me grapes!

I worry about providing for my family and I have a big fear of death. It doesn't show, but I think about how it would be in a plane or car crash, and then forget that it could happen to me in the street. That's morbid thinking, but I can't help it. My biggest wish will come true the day I can play music without all the hang-ups involved!

**Felix Cavaliere:** I'm very happy. I'm doing all that I wanted to do. I've often thought about that. I wanted to be a musician and I became one, and I wanted to produce records. I've lived a quarter of a century - a large percentage of my life's span, and now I think I'd like to get married, have a private life, settle down with a wife and young children. That would give me peace of mind.

I don't have to search any more. I've done all that - now I can afford to be philosophical, to think about it. There's still a lot to do, of course, but that will be part of everyday living.

What I'm really concerned about would be finding a home for Eddie Brigati if I got married. Right now we share an apartment, but would my future wife want to inherit another full-grown male roommate - or would Eddie have to go back to the kennels?

**Eddie Brigati:** I think on a different level from everyone else.....sometimes I'm afraid to think too deeply, because I don't know how far those thoughts will sink...it's a little frightening when you don't honestly know what's going to happen.

I feel confident that some of my thoughts will work out; in general, things usually do. I really can't explain how I feel or what I'm thinking. My life is first.....six months ago, I couldn't say this, but today, above all I value my life and my family.

Sometimes I think I'll come up against a concrete wall and then I wonder how I'm going to climb it. I just know that you have to keep going. If I can't be



EDDIE



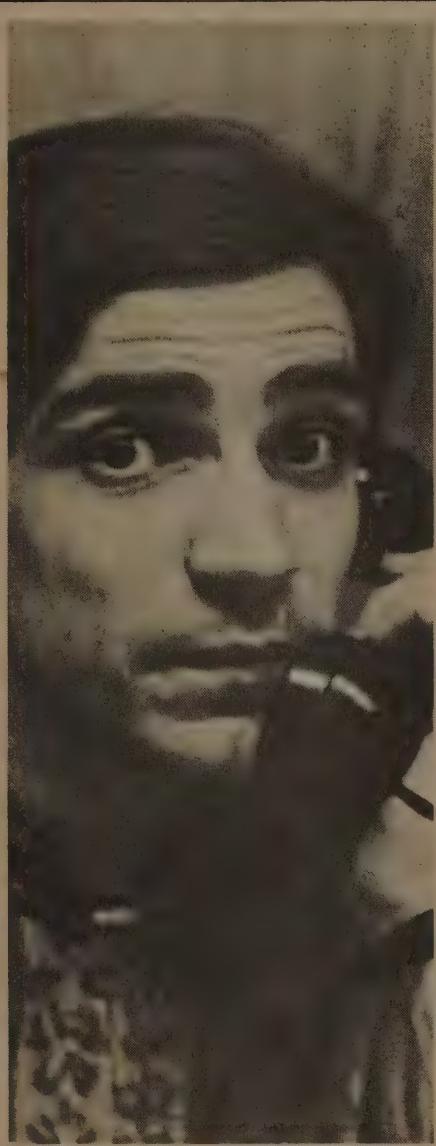
a better person, then I'm defeating my life's object. I have to make the best of everything...there are too many answers to find.

**Dino Danelli:** I think about the future - ten or fifteen years from now when things will be a lot different from what they are today. I think about being in a secure position and without the day-to-day financial pressure. Security is a big thing with me. It is with all of us.

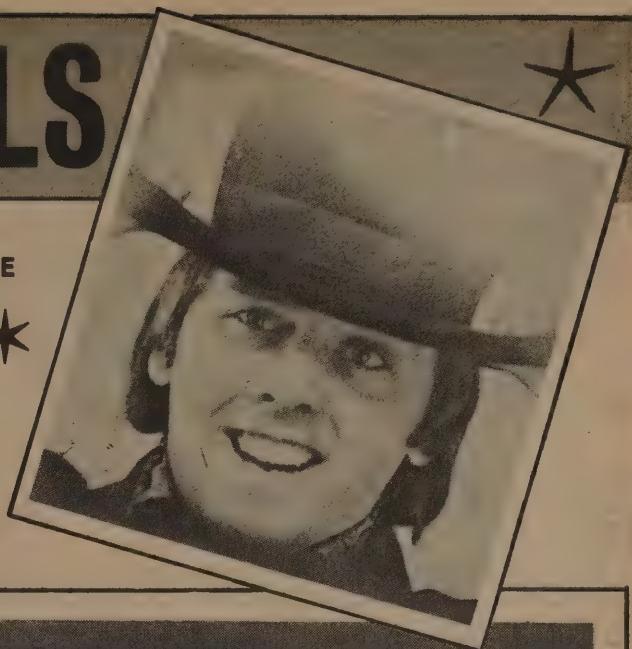
There are so many things I want to do, but there's so little time that all my ideas have to stay locked in my head. I keep

# YOUNG RASCALS

\* FELIX



GENE



\* DINO



thinking, "Hey, that's a great idea and tomorrow I'll get around to taking care of it," but tomorrow I can't because I get involved with all the things that have to be done.

It's so great for the Beatles--now they've got the time to do everything they think about or create. I'm still waiting to do what's there from yesterday. I want to learn to play the piano and spend more time experimenting with different drum sounds, but your life isn't your own to do what you want with whenever you choose. □

# MOBY GRAPE

# Drummer Speaks Out

My name is Don Stevenson. I'm the drummer with Moby Grape. The first music I dug was Irish music. My grandmother made me sing "Tura Lura Lura" and "Clancy Lowered The Boom." I started to play drums when I was in the eighth grade with a group called the Continentals. We played a lot of church youth meetings and disaster areas.

A guy asked me if I could play drums. I said yes, but I couldn't. The first time I ever played with the band was the first time I ever played drums. I was terrible. I wasn't serious about it at all. Towards the end of the Continentals, I started to get serious. We did songs like "Ramrod," "Tall, Cool One" - really terrible trash. After a while we got into R&B. We added a couple of horns and got some gigs at big clubs around the Seattle area.

We never played the twist songs. I hated it. The people always danced the twist, though. There was a time when the twist became the old person's dance. During that period, we played music that wasn't twist at all and the dance they were doing was out of sight. The dancers were tremendous. This was at a club called Birdland in Seattle. The twist was a hype out of the hula hoop happening.

During the time of the twist, I just dug people like Bill Doggett and those organ groups. I also listened very closely to Gene Krupa. After a while I got into Jimmy Smith, Wild Bill Davis and Jack McDuff. Next I worked with a blind organist named Mike Mandell. He was tremendous. Until Moby Grape, I've always played with organ groups. When I was with Mandell, we backed a lot of singers like Big Mama Thornton and Etta James. It was great experience.

I had a job during the day and I played when I could. I got sick of that and I didn't know what I wanted to do, so I went to Europe and tried to figure it out. When I came back from Europe, I got serious. I started to practice a lot and then I got together with some other serious musicians. We all lived together and dug our music twenty-four hours a day. We played very bluesy jazz. We had a real good organ player and we did our own arrangements and some original songs.

Jerry Miller and I were in a group together towards the end of my Seattle scene and we decided to go to California



and get on Broadway. When we got there we saw that Broadway and everything else was plastic. So we split from the club scene. Jerry and I formed our own group called the Marsh Gas. We really wanted something good. Then we ran into Mosley, Peter and Skippy. That was it. It was like a miracle, a transformation.

When I first heard the Byrds, I knew that's where it was at. All the jazz in the world couldn't make it with me any more. It seems to me that jazz is nowhere now. The rock musicians are younger and very excited about what they're doing. In rock you don't have to go through all the elementary stuff. You can start wherever you want. There's no limitations at all in rock. I expect great jazzmen will be working a lot more in rock

soon. Rock and jazz will merge.

My ambition is to become a proficient drummer. I'd like to be able to free the other players. Although the drums can't make changes like a guitar, it can compliment changes. I'd also like to scout talent, and produce some new incredible sounds. I have a 4-track tape machine that I'm learning things from.

Our producer, Dave Robinson, is what all producers should be. He's like a sixth musician in the Grape. He's a very sensitive producer. He's concerned with both our music and our personal happenings. We're the first rock group he's ever worked with. He's done mostly classical sessions and some things with Barbra Streisand and Mongo Santa Maria. I play Rogers drums. □

# DAVE DAVIES—Solo Single



Interviewed Dave Davies last week—I think. At least, he looked like Dave Davies. But it wasn't the fast-talking hard-living Kink of six months ago. This was a new, subdued, quieter-than-quiet Dave Davies, with the responsibility of his first solo disc, "Death Of A Clown," weighing heavily on his shoulders.

"I'm not worried about the disc being a hit," said Dave, sipping miserably at his orange juice in a cafe outside Pye recording studios. "People seem to be treating it as if it were the only song ever written. If it sneaks into someone's chart I'll be happy. I just want it heard."

"I wrote this song about a year ago and played it to Ray, who rewrote the middle eight and sneaked in a few 'ands' and 'buts' of his own. We've issued it because we feel that a number of our songs are too good to just hide away on an LP—this was one."

"If the record is a success I'll do promotion on TV and sing to backing tracks, although it is the Kinks backing me on the disc."

Are there any plans for others of the Kinks to make solo records?

"Yes," said Dave, "Pete is doing 'Flight Of The Bumble Bee' on his bass and there is an album coming out called 'Mick Avory Plays Buddy Rich!'" He smiled that smile of acute agony, which is so characteristic of brother Ray.

Dave elected to join Ray in a pub over the way and left a goodly half of his orange juice to stagnate on the table. Once in the pub the conversation became more general.

The Rolling Stones' jail sentences!

"I'm frightened to get undressed in my own home now," said Dave.

"I got raided recently," said Ray de-

lightedly, "by a policeman on a push-bike who knocked us up at 3 a.m. I felt very sorry for him because it was probably his last big chance for promotion, but he found nothing, of course."

I asked him whether he thought Dave's first solo disc would be a hit. Dave got up from his stool and wandered forlornly away.

"I don't know," said Ray, shaking his head. "I feel a bit guilty about it because I put him up to it. He's very sensitive about the situation—Dave has changed. The other two are the same but Dave has changed!"

We switched the conversation about before Dave's return and Sinatra got into things somehow.

"I met him once in America," said Ray. "He said, 'You're getting paid next week.'" The Kinks record for Sinatra's Reprise label in the U.S.

Football is still much of the two Davies brothers' life and they are both playing regularly for show business teams.

"I played in a game last week where I had four men who set out just to mark me," recalled Dave. "I got hacked about a bit so I decided to kick my way out—got sent off!"

And so they prepared to move off to other pubs—the brothers D. Before they left, Ray requested Dave to remove the sticky tape cross he had stuck to his beige sweater. Dave did so obediently, muttering embarrassedly,

"We were just playing about in the studios," and followed meekly out.

I hope Dave's problems dwindle shortly and he returns back to his old extrovert self—he was a lot happier with his tail on fire. □





# GRANNY'S



Mike "Wool Hat"



The Bee Gees



Sonny & Cher

Well, here's your old Granny again to really sock it to ya, kids!...*Herman's Hermits* may have broken up by the time you read this, with *Herman* going solo in films and on records... The *Elvis Presleys* await a happy event early in 1968...*Beach Boy* *Carl Wilson* was found not guilty of draft evasion...The first *Monkee* movie will be filmed in England...The first annual *Monterey International Pop Festival* was beautiful. There will be many more to come...Would you like to see *Davy Jones* on Christmas? He'll probably be visiting relatives and friends in England. All you have to do is hang around the London airport and you might see him walk by...*Paul McCartney* says his favorite "Sgt. Pepper" track is *George Harrison's* "Within You Without You"...The *Beach Boys'* "Heroes And Villains" cost forty thousand dollars in recording studio time and other production expenses...*Brian Jones*, *Peter Tork* and *Mickey Dolenz* actually walked unmolested through a crowd of 10,000 young people at the *Monterey Pop Festival*...The *Young Rascals'* "Groovin'" was No. 1 in New York for eight weeks...*Englebert Humperdinck* signed his name for almost an hour at a teenage fair in Phoenix, Arizona. He finally got writer's cramp right in the middle of his 347th dinck...

More numbers: 600,000,000 people saw the *Beatles* introduce "Love Is All You Need" in a world-wide TV broadcast. In the studio were *Jane Asher*, *Mick Jagger*, *Marianne Faithfull*, *Keith Richard*, *Mrs. Harrison*, *Graham Nash*, *Gary Leeds* and *Keith Moon*.

Wow! That sure is a lot of famous people...The *Beatles* spent most of July and August preparing an hour-long TV spectacular which they produced themselves...*Kink Ray Davies'* first solo album includes a take-off on the *Beatles* "A Day In The Life Of," titled "A Hole In The Sock Of"...*Supreme Diana Ross* is being considered for an acting role in the film "The Owl And The Pussycat," about interracial dating...If she gets the part, *Mary* and *Florence* will enjoy a rare vacation...Because of a million and one other commitments, the *Monkees* had only nine days to record their last album. It sounds like it...The *Bee Gees* will star in a big-budget full-length comedy, "Lord Kitchener's

Little Drummer Boys," to be filmed in Africa early next year. They'll write the musical score themselves. They're really talented boys...and nice, too...Flower children stuff *Mike Nesmith's* mailbox with flowers every morning...*Procol Harum* cancelled all personal appearances for several weeks because, it was announced, its members were "mentally and physically exhausted." But many people believe the group was withdrawn from public view to improve their disappointing stage act...More name-dropping: *John Lennon*, *George* and *Patti Harrison*, *Paul McCartney*, *Jane Asher*, *Samantha Juste*, *Dusty Springfield*, *Lulu*, *Eric Clapton*, *The Who*, *Manfred Mann* and *Procol Harum* attended a London party for the *Monkees*. *Person Belgrade* was unable to attend...Have *Gordon Waller* and *Sharon Sheeley* broken up forever?...*Davy Jones* calls *Mike Nesmith* Skinny The Snide...The *Hollies* and *The Turtles* just completed a three-week American tour together and the *Young Rascals* and *The Tremeloes* just began a three-week British tour. International co-operation is nice...If you look carefully through the mountains, trees and flowers in Lower Canyon, just ten minutes from Sunset Strip, you might see the huge, lovely and old house with oak beams and stained Tiffany glass windows where *Mama Cass*, her daughter *Owen Vanessa*, her younger sister, a housekeeper and a maid are quietly minding their own business. Please don't disturb them. Besides, if you accidentally stumble into the wrong backyard, *Person Belgrade*, a near-by neighbor who hates trespassers, might get you with his shotgun...*Simon & Garfunkel's* "Parsley, Sage, etc." album got a gold record for \$1,000,000 sales...Has *Brian Jones* been confined to a...ahem...rest home?...Would you like to fire missiles, barter in an Eastern bazaar or score your ship's winning goal? Travel, sport and adventure await the man with a big future in the modern Royal Navy...The *Young Rascals* have recorded "Groovin'" in Spanish and Italian. The song still sounds great...Wouldn't *Bing Crosby* be great singing *Brenton Woods'* "The Oogum Boogum Song"?...It's a shame the poor *Rolling Stones* are being punished for something most pop stars indulge in. Many stars like the *Beatles* and the

# GOSSIP

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Carl Wilson



The Young Rascals



Herb Alpert

Who have taken a stand supporting The Stones...One of Janis Ian's funniest songs, "She Won Her Crown At Palisades Park," is about President Johnson's gall bladder and old men who walk around with their hands in their pants, and unfortunately it won't be included in any of her albums...Granny Goes To The Movies: I saw two excellent drama-comedies, both engrossing character studies of likable men on the wrong side of the law. In the picture of the same name Paul Newman plays "Cool Hand Luke" an easy-going drifter with a mischievous grin who has to endure the petty cruelty of a Southern chain gang. He wins the admiration of his fellow prisoners, stuffs himself with hardboiled eggs to win a bet, leads the bloodhounds on a couple of lively escapes, then is stuck with an abrupt, senseless downfall that ends the movie on a very depressing note. "The Flim-Flam Man," played by George C. Scott, is an old-time con man who hoodwinks the citizens of Cape Fear County, assisted by Michael Sarrazin, a handsome young soldier on the lam from the Army. During their merry caper they "educate" several greedy characters, wreck a town and a police car with a stolen convertible in the funniest mass destruction sequence in recent years, and succumb to a touch of sentimentality. The supporting cast and authentic settings in both movies are superb...Sonny & Cher had a real swell party at their house for visiting British singer-actress Lulu. The Bonos also gave a party for The Bee Gees...The Steve Miller Blues Band lives! They haven't broken up, as was reported earlier...That nice Herb Alpert donated a lot of money to Israeli charities...Barbra Streisand gave a free, open-air concert in New York's Central Park and 135,000 people came to see her. She was paid \$50,000 by Rheingold Brewers who are sponsoring a series of summer concerts. All seats \$1, in the park... Jimi Hendrix carried a guitar at all times while he was in New York just in case he ran into a jam session...The New Vaudeville Band appears in a new Shirley MacLaine movie, "The Bliss Of Mrs. Blossom." The boys have developed a very entertaining nightclub act...Mike Nesmith has written three books but he feels that if he publishes them, he will in-

evitably be accused of imitating John Lennon...poor Sonny & Cher have been having an unfair amount of troubles. Sonny escaped unhurt when his Italian sports car got wrecked and several days later Cher had a miscarriage...Peter Tork, Janis Ian and a lot of pop stars in between are raving about folksinger Ritchie Havens...Dusty Springfield will tour Japan next January..."Death Of A Clown" is Kink Dave Davies' first solo record, which he wrote with brother Ray...Years ago in England Davey Jones appeared in "Peter Pan" with Jane Asher...Phil Ochs is on A & M Records now...Mike Nesmith wants to learn how to play a pedal steel guitar...Who else but Pete Townshend of The Who would produce a group named The Crazy World Of Arthur Brown?...Stones manager Andrew Long Oldham now manages The Small Faces as well...More Mike Nesmith news: Mike had pie with his lunch today...Beach Boy Bruce Johnston finally met his favorite singer, Frank Sinatra, at the Daisy Club around 2 AM...Herman's Hermits didn't finish their movie, "Mrs. Brown, You've Got A Lovely Daughter," before they began their 55-day American tour, so they had to film the final scenes in September when they returned to England...Fred Astaire dances in a motion picture for the first time in ten years in "Finian's Rainbow"...Lan' sakes, what won't that clever Frank Zappa do next? He just opened an advertising agency, the Nifty Agency; he's planning to establish a new record label; he'll produce Uncle Meat and the CIA, his sister Candy and an unnamed quartet that includes his brother Bob; and he recorded a full-length ballet entitled "Lumpy Gravy"...Jimi Hendrix stayed at Peter Tork's house while Peter was on tour. Jimi got into an accident while driving Peter's GTO car. He damaged it severely and he hurt his ankle. Sorry about that, Pete...Beach Boy records will now be released on the Brother label and distributed by Capitol. Other acts will also be recorded on Brother Records...I leave you with the unforgettable words of Frank Zappa: "Call any vegetable and the chances are good that the vegetable will respond to you."

Bye, dearies.

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### Hagstrom 8-String Bass

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# the humor of... WILSON PICKETT

Wilson Pickett started his singing career in the spiritual field in the city of Detroit. He and his family moved there when Wilson was in his teens, from Montgomery, Alabama, where he was born March 18, 1941. For four years, Wilson Pickett was a spiritual singer, performing with groups and as a soloist in and around Detroit.

In 1959 Wilson was discovered by Willie Scorefield, as a singer with the Falcons, one of the top vocal groups in the Detroit area. The Falcons flipped over Wilson's exciting, gospel style of singing and quickly made him a member of the group. With the Falcons, Wilson became aware for the first time of the world of rhythm and blues music, an experience that was to have a profound effect upon his future career.

After being with the group for a few years, Wilson found that he had a talent for songwriting. He wrote many songs for the Falcons, including one that became a hit for the group, "I Found A Love".

Wilson's soulful vocalizing, soon made him a favorite with fans of the Falcons. His ability as a songwriter made him even more widely known. In 1963, Wilbur Golden, head of Correc-Tone Records in Detroit, decided that Wilson was ready for bigger things. Golden had him audition for Lloyd Price, who then had his own record label, Double LL.

Wilson was quickly signed to Double LL by Price, and his first release on the label featured Wilson singing his own composition, "If You Need Me." That record became a hit, and the song has since become an R&B standard, recorded by such outstanding artists as Atlantic's Solomon Burke, the Rolling Stones, Tom Jones, Bill Doggett, and many others.

Wilson Pickett signed with Atlantic Records in 1964, and continued his string of hits on his new label. For Atlantic he has recorded a batch of best-sellers in a row, some of which are his own compositions. "For Better Or Worse," "I'm Gonna Cry," "In The Midnight Hour," "Mustang Sally," "Land Of 1000 Dances," "99 1/2," "634-5789," "Everybody Needs Somebody" are only a few of his hit recordings. Now on to the interview.

**HP:** How did you get with the Atlantic label?

**Wilson:** When I sang with the Falcons, we were with Atlantic and they just signed me as a single artist. When I left Double L records, I couldn't think of a better one to sign with than Atlantic. I didn't have any trouble getting with the company. They're good people, too. I never worry about getting paid or getting promotion. Anywhere you go, a disc jockey can smile in your face. You know, he won't drop his head down if you walk in, because the company's taking care of business.

**HP:** Can you do more things on British TV than you can here?

**Wilson:** No. They don't have many TV programs there. What I don't like about British TV is they take an English band and make a tape of your song. They might make it too fast or too slow. Then you go to do the show the next day to the tape. Man, they got a tape of "In The Midnight Hour" and I thought I was singing "634-5789." I had to sing from that tape. You should be able to carry your own sound. You should be able to reproduce your records on stage. I always try to do my songs the same way as I do the record.

**HP:** How did you write "Midnight Hour"?

**Wilson:** I was just talking about

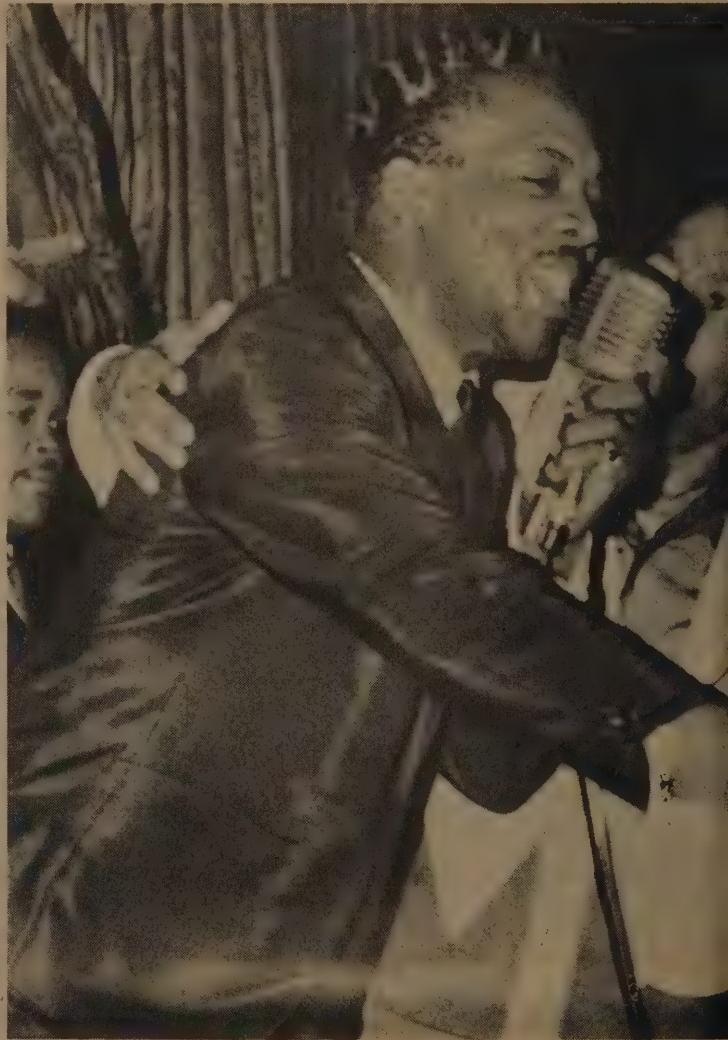
things that should happen at that time. When you are around at that time, and everybody's gone to sleep, you got your girl and it's about 12:00. That's when your love comes tumbling down, and all the things you told her you're gonna do, that's the time you do them. I do most of my writing in hotels when I'm on the road. If you notice, I've been singing "In The Midnight Hour" in different songs for the past six years. In "I Found A Love" I say, call her "in the midnight hour." I don't have a set time to write. I could be talking and messing around, and I could be writing a song.

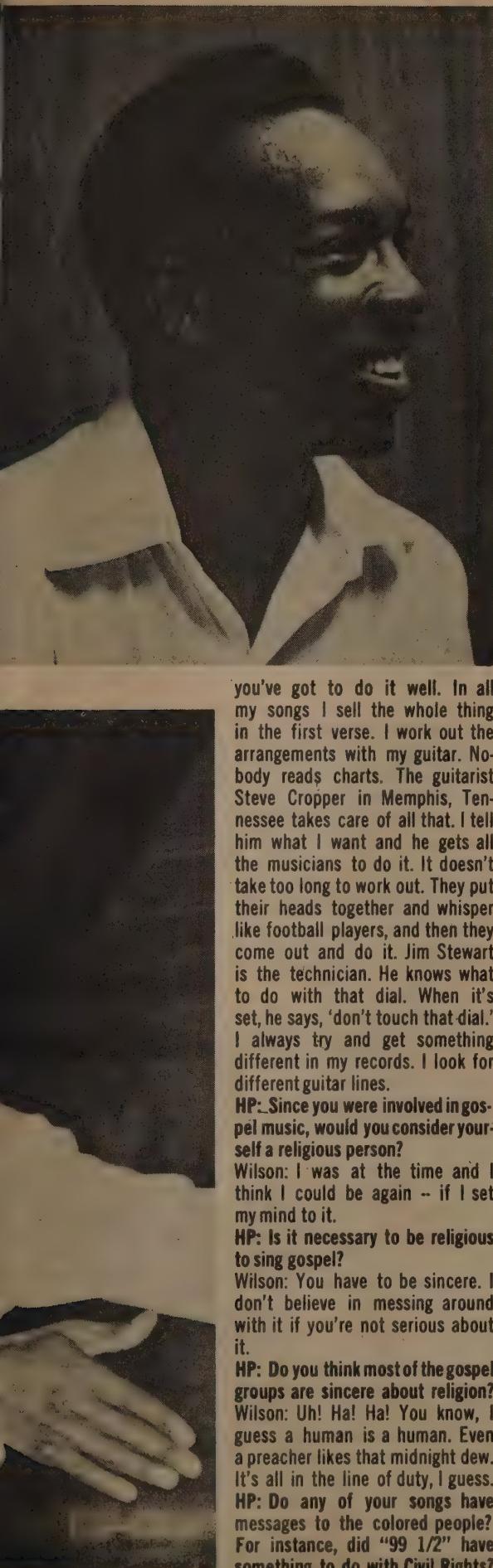
**HP:** How did you write "634-5789"?

**Wilson:** Well, that's supposed to be my phone number. These things are just natural. You think of things that people should be doing. Call on me if you need a little lovin', "634-5789." Then Joe Tex comes out and say "E-Y-X-T-W." But the one I like by Joe is when he read the letter in the foxhole and he jumped up and got him two more enemies. This is really way out. How could he write like that?

**HP:** Could "99 1/2" be considered an inspirational song?

**Wilson:** No. It's just truth. I don't see any inspiration in it. People have to do the best they can. They know they can't shuck around. 99 1/2 won't do, you've got to have a hundred. Anything you do,





Wilson: Messages for all the people. I don't sing nothing about Civil Rights. Everybody needs rights, but they don't have to be civil. I don't march, I don't indulge in it. I contribute though. I've given benefit shows for the Martin Luther King walk. So they can walk it out in shoes. You gotta keep contributing, so they can keep walking. But Luther is a nice fellow. Now here's fellas that are dedicated in their work. I'd go along with Martin before I'd go with people like Malcolm X.

HP: In all your travels, where have you seen the most prejudice, Wilson?

Wilson: It's hard to say. I've seen most of the states...I've been to England, Bermuda and South America. The English seem to be prejudiced towards American people in general. They always use the expression "You Americans." When they say that, I get mad. Me and some British guys were talking and they said they had all the scientists, and anything we did here, we had to send for German scientists.

HP: What did you think of the British audience?

Wilson: Oh, man! They like it loud. Play loud for them, man. Turn up the mikes, the speakers. They even like loud colors. Turn 'em up. They got speakers over there as big as this room. Big, huge — turn 'em up. You turn it up and you scare yourself. They don't believe in horns. Nothin' but guitars. They got about six guitars on stage at one time and they're reelin' — and they'd be soundin' right, too.

HP: At Stax, do you record vocals and instrumentals separately?

Wilson: No. All on the same tape. Except when you want to dub in a vocal group later. Like on "634-5789," I dubbed Patty LaBelle in later — and on "Teardrops Will Fall," that's Dee Dee Warwick singing with me.

HP: What audience do you like the best?

Wilson: Nightclubs, because I can do slow songs as well as fast ones. But audiences are mostly the same all over. Got to work like a slave every place you go. But you can relax more at a club. You die out there on a big show. You got to keep movin'. All they wanna do is "Boogaloo." If you don't Boogaloo, you'll be through. Boogaloo's gonna get you, too. There's all kinds of Boogaloos. James Brown got one, and I'm doin' one now called "Boogaloo Number Two." I couldn't tell the Philly Dog from the Boogaloo. I gave up on both of them. □

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# THE STAX STORY

PART 3

# BOOKER T. JONES



Booker T. Jones was born in Memphis, Tennessee, November 12, 1944. He started playing the organ professionally at the age of fourteen. During his high school years, he was the director of the high school band for four years. He organized a high school orchestra, which played prom dates throughout the Mid-South for three years. In 1962 Booker T. was named to the "Who's Who" in high schools of America.

In 1960 Booker started recording as a staff musician for the Stax label, and recorded with such well-known groups as the Mar-Keys and the Triumphs.

Booker T. has played jazz gigs as well as R&B dates with Gene "Bowlegs" Miller, Ben Branch, and other name bands in and around Memphis.

Jim: How long have you been at Stax?

Booker: Since 1960. As a kid, I used to hang around there a lot. But I started in '60 as a staff musician.

Jim: I understand you play a lot of instruments. Do you play them on records?

Booker: On sessions I play baritone sax, vibes; I write string arrangements; I play organ and piano; bass and guitar sometimes. I write string arrangements but everything else is head arrangements. I learned to play a lot of instruments as a kid. The ones I didn't know I learned in school. In college I studied music theory and music education. I majored in trombone at Indiana University. In fact, I played trombone on Johnny Taylor's "Somebody's Baby." I can always teach if something here goes wrong.

Jim: Can you remember the first music you heard that impressed you?

Booker: It must have been Ray Charles. It had to be. It was probably "Drown In My Own Tears." I played quite a bit like Ray when I was a kid. I still idolize his playing. Ray doesn't knock me out now.

He's not being himself, I'm sure, with the country and western things he's doing. I like the old Ray better. In keyboard instruments he is my No. 1 influence. The reason I wanted to learn tenor sax is because I dig David "Fathead" Newman, who used to be in Ray's band. I played tenor for a couple of years.

Jim: What did you do before the MG's?

Booker: I was in high school. I worked with the Mar-Keys in the studio and I had a little band in high school. We played at dances in the Mid-South. After high school, I formed the MG's. I started out when I was fourteen as a bass player.

Jim: Your band seems to enjoy studio work more than in-person gigs. Do you feel that way, too?

Booker: In a way. It's harder and it's easier at the same time. In the studio we all know what we're going to do. We're going to come out with a record. On gigs, you're on the road a lot and you never know what your audience will be like. It takes much more to impress people on the road. On records you only need your music, but on stage they can see you, and you have to put on a show, plus the music. In the studio, we know we'll cut Otis or

the MG's and I've thought it all over. I know exactly what I want to do when I walk in there. We know what songs we'll do. We'll play it a few times and have a demo session. When the record comes out, whether it's flopped or hit, we can analyze it. If we do a bad show in person, you can't fix it.

Jim: Do you do much overdubbing at Stax?

Booker: As little as possible. It doesn't make for a good feel. The way we work, one musician who's not in the groove could ruin it. To be honest, I don't think our songs and music are great. I think they're mediocre. We work very hard to create a mood. When people listen to Stax records, they're able to feel it. None of us are extraordinary musicians. We concentrate on letting people know how we felt when we were playing. That might be the reason why we sell a few records.

Jim: Why do you think these soul musicians come out of Memphis rather than New York City?

Booker: I don't know. Aretha Franklin, B.B. King, Bobby Bland, Hank Crawford, even Elvis - they're all from Memphis. There's something there - it may be in the churches.

Maybe it's because we're twenty-five miles from the Mississippi state line. It could be the river. I don't know; maybe there aren't enough musical influences there like in all other parts of the country. In Memphis you don't hear anything but soul music.

Jim: Do you play many clubs in Memphis?

Booker: No. We feel we'd wear ourselves out. We have a back-breaking schedule in the studio.

Jim: Do you feel nervous when you're going to record in Atlantic's New York studio instead of at Stax?

Booker: No, not when Tom Dowd is the engineer. I know him very well. We work very close. The studio wouldn't make that much difference. It's what comes out of us. If you could watch us in a session, you'd see what I mean. When there's an accent on a bar or something, we just have to look at each other. We spend so much time together that we have this great feel. It's a real tight unit. The only thing different in another studio would be the acoustics or the quality of the equipment.

Jim: Do you do much work in the control booth?

**Booker:** Only when I have to. Steve Cropper does quite a bit of it. I know how, but I don't care for it. I'd rather be in the studio. When Steve isn't operating the board, Jim Stewart takes care of it. Jim is the president of Stax. He's the spearhead for the whole thing in a subtle kind of way. He's the guy with the real go-power. He'll say, "Let's stay another hour." He'll work twenty-four hours, if we will. The company is operated on the decisions of the majority. In the end, though, Jim usually has the final say. Steve Cropper has quite a bit of influence.

**Jim:** Were you the piano player on Wilson Pickett's "99 1/2"?

**Booker:** I was in school when Wilson did that. I don't work with Wilson at all. The MG's do, though. Isaac Hayes is the other piano player. He's mainly a songwriter and producer.

**Jim:** Do you ever write music and lyrics?

**Booker:** Oh, yeah. I wrote "Never Like This Before" for William Bell, "Sister's Got A Boyfriend" for Rufus Thomas and "More Than Words Can Say" for Otis Redding. I don't have much time for it with all the studio work, but I'll have to find time. The company needs all the material it can get. I wrote "Little Blue Bird" for Johnny Taylor, too.

**Jim:** Do you play on Albert King's records?

**Booker:** Albert is one of the artists I produce. I really enjoy playing with Albert. He's a nice, quiet, suave, blues-singer-type guy.

**Jim:** Who's the hardest singer at Stax to work for?

**Booker:** Otis Redding. He gives the band pretty much hell. He's very concerned with tempo. When we finish one cut, he's right in to the next. He's a hard-driver. All the singers are real nice to work with, and basically we play the same things behind everybody.

**Jim:** Do you ever hire the studio out to other performers?

**Booker:** The studio is always so busy, we can't afford to rent it out. We certainly can't let the band out. That's like: we'll give you a million dollar sound for a hundred bucks an hour.

**Jim:** On this concert, why did you play "Green Onions" at a quicker tempo than the original?

**Booker:** There seems to be more fire in the tunes when you do them at a faster tempo. Otis does all his songs at a ridiculously fast tempo and it creates more excitement. Now this was a concert and people didn't have trouble moving their feet. But if we played a dance, we'd do it at the same tempo as the record.

**Jim:** What do you think R&B will be like in another five years?

**Booker:** It might go back to what it was, or it might make a big turn. The music is getting quite complex. It takes a well-versed musician to play authentic R&B. Take "Midnight Hour." There's a lot of chords in that song if you play the correct ones. Most bands just play 1-4-5, and they don't bother to play it the real way. Five or six years ago we'd only have to know three chords on a gig, but not anymore. I think it's because musicians are more educated, and they have more competition, and there's more incentive in music today, and the public is much more broadminded. They appreciate unorthodox things.

**Jim:** How many hours a day would you say you put in at the studio?

**Booker:** Yesterday I got to the studio at 10:00 in the morning and left at 12:00 midnight.

**Jim:** What's an average number of releases that come out a month at Stax?

**Booker:** We don't have an average. We just sort of feel our way because if you get mechanical with your releases, there's a chance the public might get mechanical also, and that makes sales drop. You have to think of what the kids are doing, the dance crazes, when they're in school and when they're on vacations, when you're at your best and when you're not. You have to be awfully realistic. We had about a 400% sales increase this year. Feel means money-emotions. What else does a person really have? What else can he hold on to but his own emotions? This is what we exploit on records. If a person can hear a record and it gives him a little tingle or something, this means money because it actually touches the person that listens to it. Makes

him go out and spend a buck to buy a record.

**Jim:** In the beginning weren't Stax records aimed primarily at the Negro market?

**Booker:** Generally, yes. But that meant a different thing in 1962 than in 1967. Right now the Negro market is 50% white. Everybody is buying all kinds of music now. I think the people who follow the Beatles and the Rolling Stones are into everything. Incidentally, the Beatles knocked me out on "Yesterday." That's a beautiful song. The Rolling Stones almost get to me. For what they're doing, they're one of the best. I don't think we have to shoot for any racial aspects any more. We might have more white fans than Negroes.

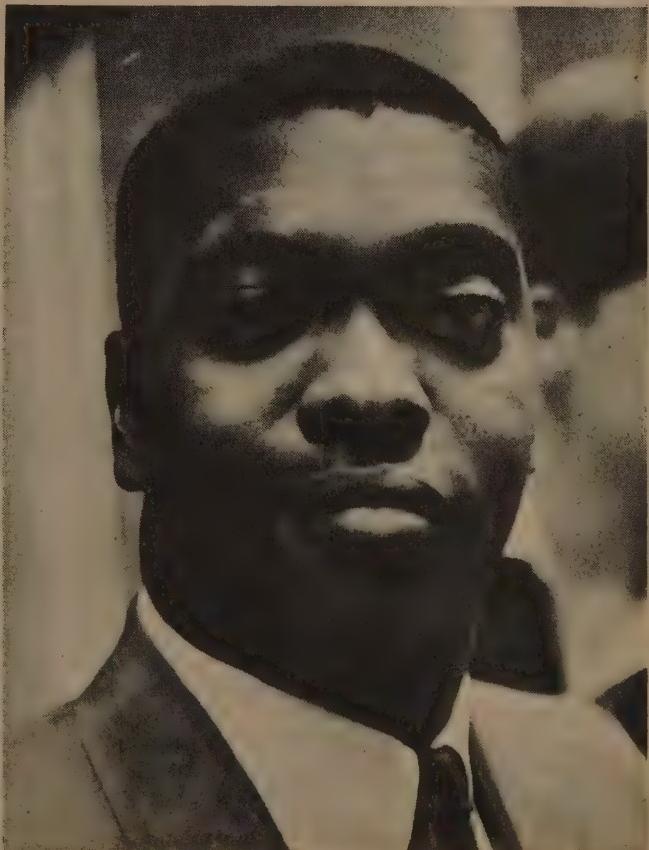
**Jim:** What was the first record that got Stax into a broader market?

**Booker:** "Gee Whiz" by Carla Thomas and our own "Green Onions." The radio stations now are playing everything and I think it's good. It makes for more competition, better records, and more money.

**Jim:** Do you think the better quality rock and roll is a fad, or will it continue to improve?

**Booker:** When I say rock and roll, I mean Elvis Presley and Jerry Lee Lewis. The Beatles began a different type of rock and roll. It's almost folk-rock. It's getting better technically. On the "Revolver" album, for instance, they're really doing something. On "Eleanor Rigby," there are very fine strings, and there's no backbeat, but it's very appealing. I guess it's better quality rock and roll. That couldn't have been so five years earlier. So it's definitely improving. Everything in the music world is going up. I have to give the Beatles credit for being good businessmen, too. Then they built themselves into great musicians. "I Saw her Standing There" was very soulful. That's an R&B melody. Eventually, they might be the R&B groups and we'll be the pop groups. You can hardly tell on records any more whether the musicians are white or colored. Everything is fusing. The mixing of the races is making one big thing called music.

(All you drummers shouldn't miss the Al Jackson interview next month which continues Part 4 of The Stax Story.)



# A dozen "top ten" for..... KOPPELMAN & RUBIN



A few short years ago, Don Rubin and Charlie Koppelman were teenagers. Today they are one of the hottest music-producing combinations in the business.

Last year alone, seven of the records they produced reached the top ten, making them one of the major record production firms in the business.

In eighteen months, they built up their empire from a \$10,000 investment. Last year they published two motion picture scores and are now considering very flattering offers to produce musical comedies for Broadway.

Less than two years after opening their offices, Charles Koppelman and Don Rubin have built Koppelman-Rubin Associates into a multi-million-dollar publishing-producing entity. Their Faithful Virtue and Chardon music publishing firms have chalked up an unbelievable score of a dozen top ten records: "Do You Believe In Magic", "Summer In The City", "Pied Piper", "Rain On The Roof", "Did You Ever Have To Make Up Your Mind", "Nashville Cats", "Happy Together", "She'd Rather Be With Me", "Six O'Clock," and probably two or three more since then.

The youthful (both are twenty-six) duo, have also converted a hefty share of their fantastic energy into independent record production. The pair can currently boast a roster of talent that would do

credit to any major company in the industry. Koppelman-Rubin Associates are producers of Bobby Darin, Connie Francis, Tim Hardin, The Lovin' Spoonful, The Mandala, Trini Lopez, Wayne Newton, Connie Stevens, Pat Boone, The Turtles, the Changin' Times, Gene Pitney, The Righteous Brothers and Dino, Desi and Billy.

Charlie and Don got their first taste of big-time success in the music business as members of the Ivy League Three who had a hit record with "Hey Yogi." Later they established a small music publishing company, Chardon.

They recognized a great potential in an unknown new group and signed a contract to publish their music and produce their records. The Lovin' Spoonful took off with "Do You Believe In Magic," and from there both the Spoonful and Koppelman-Rubin Associates established themselves as pacesetters in pop music.

Koppelman and Rubin's efforts in their joint production and publishing venture have been marked by an unusual degree of international acceptance. Virtually every hit they have published and every record they have produced has duplicated its success in Europe, England and Asia. This kind of universal success, which defies analytical explanation, is described by Koppelman and Rubin as "an

instinct for melody and lyric plus the utilization of the best arrangers, musicians and engineers available for every session we are associated with."

Observers would also add to this a staggering dedication to their business that results in virtually 24-hour days and an open door coupled with an open mind towards new material.

One result of the spotlight that is now beamed on Charles Koppelman and Don Rubin has been the entry of the pair into the area of motion pictures. Although snaring film scores is almost impossible for a non-studio-affiliated music publisher (unless it has years of catalog background), Koppelman and Rubin have already published three film scores, most notable among which are "What's Up, Tiger Lily," the Woody Allen starrer, and "You're A Big Boy Now," which stars Elizabeth Hartman, Geraldine Page and Julie Harris. The talented John Sebastian wrote both scores.

The combination of music publishing and independent production is viewed by the young team as an absolute essential. "I think the song is the key," Koppelman says, "more important than the singer. That's why we spend so much time with writers. We have our own writers, and we'll listen to anyone's material. We'd pay a writer before we'd



Way above, l. to r. Charles, John Sebastian and Don with BMI Awards. Above, K&R with Bobby Darin.

pay ourselves, if the choice had to be made — that's how important they are to our business.

"At the same time," Don Rubin will tell you, "the arrangement, tempo, rendition, feeling, mixing, selection of personnel — all of the elements that go into a successful record session — have such a profound effect on how the song comes out that you must be in control of that end as well."

To keep them supplied with the material that is the lifeblood of their organization, Koppelman and Rubin's publishing firms have under exclusive contract twenty writers; these include John Sebastian, Tim Hardin, Steve Duboff, Garry Bonner and Alan Gordon, Jeffry Hildt and Roger Williams. Hildt and Williams are West Coast writers brought in by Gary Klein, Vice President of Koppelman-Rubin Associates, who is the head of their Hollywood California, operation.

The young publishers feel that they have developed a unique "new-old time" catalog in their music publishing firms, Chardon and Faithful Virtue. "The value of our catalog", they explain, "is much greater than the average firm's in today's pop music business. The material that we have published is both contemporary and quality. While the vast majority of last year's pop tunes, even the hits, have had it after one

shot, we found our songs turning up again and again in albums by all kinds of artists from all over the world. At one time, we kept track of the number of albums in which John Sebastian's and Tim Hardin's songs were recorded. We stopped when both reached 100. It's the need that we feel to publish quality, that is at the same time hit potential, that causes us to place so much emphasis on our writers."

In the realm of production, Koppelman and Rubin pioneered the development of new producers. "We found that we would meet young people who had exciting creative ideas but couldn't find a door open to them because they had no track record. We know how it feels to be trying to break into a business that keeps telling you to come back when you're a star. We are sure that this kind of frustration has turned away a great deal of talent. Our solution was to listen to as many of these people as we could. Where we catch a spark we sign them and work with them until their technical ability matches their feel. We also sign established producers, negotiate for them and supply them with a level of material they could never get elsewhere. The result in that case is that they've made more money than they ever dreamed possible."

Proof of their own production prowess is the recent long-term agreement Kop-

pelman and Rubin signed with Bobby Darin to be his exclusive record producers. The first side out under this arrangement, "If I Were A Carpenter," immediately projected Darin into the top ten after a year-long absence from the charts. They did likewise for the Turtles.

Even a brief chat with the energetic young partners reveals the fantastic energy both exude. "We've been approached," the pair will tell you, "by two major Broadway producers to come up with a musical in 1967. An unbelievable number of name artists have asked us to produce them as soon as we can find the time. Without question, 1967 will be an incredible monster of a year for us. We're fortunate in having been able to put together a marvelous team to handle promotion and all of the legal and financial activities that are so essential when an operation grows to this size. The result is that we can maintain careful supervision with a minimum of time allocated specifically for those 'inside' purposes. It is essential to keep with it all the time or you lose touch, the way many people have in our business who have become bogged down in detail and lost their instinct for what's happening."

It would hardly appear that Charles Koppelman and Don Rubin have to find a way to keep their touch — they ARE what's happening. □

# NEW STARS ON THE HORIZON

## THE MUSIC EXPLOSION



"The Music Explosion," holders of this month's yech award, is a group of five young men, who are individually: James (Jamie) Lyons, lead singer and ocarina (a small egg-shaped musical instrument often referred to as a "potato pipe"); Don (Tudor) Atkins, lead guitar; Richard (Rick) Nesta, rhythm guitar; Burton (Butch) Stahl, bass guitar and organ; Bob Avery, drums and harmonica. Don, Richard and Burton are all from Mansfield, Ohio, while Jamie and Bob are from Galion, Ohio and Cohoes, New York, respectively.

Throughout the group, the individual tastes vary. Jamie loves buying wild clothing, preferably mod, while Bob prefers

slot-car racing and modern art. Don enjoys relaxing and listening to records. He has one of the most extensive record collections around. Burton loves to eat, and is considered by most of the opposite sex to be a teddy bear. Most girls wouldn't mind adding Burton to their collection. Rick is a young man who would sooner read a good book than run around on the town; he loves golf. Isn't that nice?

The group also has varied opinions as to their favorite type of music; it ranges from Folk-Rock to R&B. Would you agree with the others who say, "their sound is as explosive as their name, 'The Music Explosion'?" Their recent tune, "96 Tears With A Little Bit Of Soul," was a big hit...why?

## THE GRASS ROOTS



The concept for the Grass Roots and its sound was conceived by Warren Entner and Creed Bratton when the two met, by accident, while traveling through Israel. Originally folkartists, the two made plans to form a group, when they returned to the States, that would blend the many veins of music popular around the world today.

Back in Los Angeles, they teamed with Rickey Coonce and Rob Grill to complete the quartet now known as The Grass Roots. The group soon came to the attention of Jerome Cohen, a young and dynamic personal manager who has been directing its rapid rise to the top of the pop music world.

Born in Boston, Massachusetts, Warren Entner grew up in Los Angeles. He attended Fairfax High School and U.C.L.A. where he earned a bachelor of arts degree in theatre arts, specializing in film making. An avid and accomplished photographer, Warren is presently putting together a collection of his photographs for future publication. A singer and a musician since the age of twelve, he is self-taught on the guitar. A lover of the creative arts, he delights to experiment in music, photography and literature. A man of simple tastes, his pet like is love, his pet peeve is butter in sandwiches and his favorite food is pineapple juice.

A native Californian, Creed Bratton attended high school in Tollhouse, California and then studied at College of the Sequoias, Sacramento State and The Goethe Institute in Germany. He once worked as a cowboy on a California ranch but decided he wanted to see the world. Packing his guitar, he headed for New Orleans where he signed on as a hand on a freighter bound for Italy. From Italy he traveled to Copenhagen, Germany, Austria, Switzerland, France, Spain, Portugal, North Africa, Greece, Turkey, England, Ireland, Scotland and even behind the Iron Curtain, earning his way, every step of the journey, as a singer and minstrel. While in Israel he also worked on the motion picture, "Cast A Giant Shadow" with Kirk Douglas.

He rates his favorite sports as competitive swimming and water polo and, for relaxation, he enjoys fishing, horseback riding, reading, and playing the sitar. His pet likes are dogs and his pet peeve is bigots. He rates fried squid and rare steak as his favorite foods.

Rob Grill is also a native Californian born in the movie capital, Hollywood. He received his education at Hollywood High School and Los Angeles City College. Once under contract to the Screen Gems Film Studios, Rob has been a professional musician and singer since his collegiate days. An avid fisherman, he considers the sport his favorite hobby and best form of relaxation. His pet like is money and his pet peeve is people who don't keep appointments. The foods and beverages that rate highest on his list are beef stroganoff, lobster and champagne.

Rickey Coonce, the group's drummer, brings to The Grass Roots years of experience compiled while playing in every sort of musical group from symphonies to dixieland bands. A native of Los Angeles, he attended Simi High School in suburban Los Angeles and Ventura College. A fan of John Lennon and the Beatles, Rickey considers writing his prime hobby and hopes to gain success as both a musician and a writer. His pet peeve is cheating and pet likes are those things he doesn't dislike. His favorite food is birthday cake.

## COUNTRY JOE & THE FISH



Vanguard Records is proud of their exciting underground San Francisco folk-rock group, Country Joe And The Fish. Country Joe And The Fish will be exclusive Vanguard artists. They represent the San Francisco scene, at this time the biggest thing happening in the United States, and what do you think of that? The excitement they communicate is that of the "San Francisco sound" of the folk-rock groups playing in the two big dance halls, the Fillmore Auditorium and Avalon Ballroom, which is beginning to penetrate the rest of the United States.

Country Joe and the Fish have been playing both auditoriums since the boom started and they are one of the biggest groups in the area. They are an experimental group with a strong dance beat and a lot of good twangy guitar. (Really, that's exactly what it says here.)

They write most of their own songs and provide the vocals. The leader of the group, Joe McDonald—"Country Joe"—is in his mid-20's, a service veteran and has highly individual ideas about music and the contemporary scene. The other members of the group are Barry Melton, guitar; Dave Cohen, guitar and organ; Bruce Barthol, bass; and John Francis Gunning, drums.

Their music is better than this penetrating, twangy biography printed here in its flower-smeller, hippy-hair, groovy entirety.

# HIT PARADER

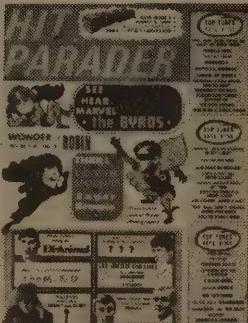
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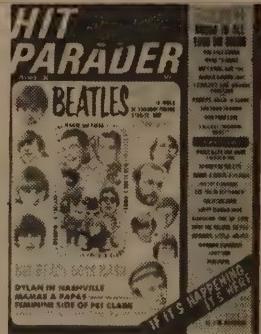
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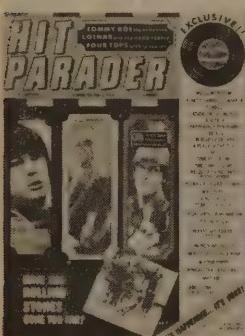
**NOV., 1966**  
Exploding the Dylan-Donovan myth  
The Critters are very, very happy  
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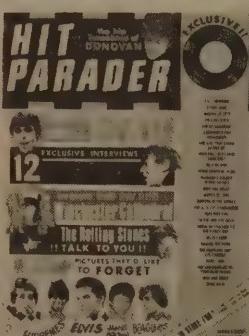
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Jimmy Page, the new Yardbird bassist  
Monkees, Byrds, Herman, Pitney, Hollies, McGowan



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ALL TWELVE ISSUES

Name.....

Address.....

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**WE READ YOUR MAIL**  
(Continued from pg. 8)

Dear Editor:

Surprise, surprise, surprise! I just heard the new record by ? and the Mysterians. It isn't "96 Tears," "I Need Somebody" or "Can't Get Enough Of You, Baby" on different keys.

It's a great, groovy and fantastic record. Of course, I don't expect you to like it, because it seems you've had it in for ? and the Mysterians ever since they started out with "96 Tears."

I'm just waiting to see (if you print this letter) what your insult for this great record will be. I don't care if you insult it (or me) and I seriously doubt that Question Mark and the Mysterians do either. So blast away.

Jennie Baker  
Rt. 3

Windsor, N.C.

PS: If you think you have more talent than ? and the Mysterians, let's hear it.

Dear Editor:

I would like to congratulate Marsha Root, Cairo, W.V. for the letter she wrote condemning your crummy magazine. But I have to give you guys credit for having the guts to print it. One thing she forgot to mention, though, is that the junky news you print on all the groups is usually about three months old. More power to you Marsha!

Jim Young  
533 Dale Street  
Kingsport, Tennessee

Dear Hit Parader:

I am getting disgusted with all the letters you get saying you are copying other magazines. The only thing other (supposedly teen) magazines write are love stories and fictitious rumors. So far I've read three issues of your magazine and I'll keep on buying it until the day I die.

I have not seen one love or sob story, only very interesting articles on top groups and groups on their way up. You are the only mag I have seen that prints words to songs, which I think is a fab section.

Now that that's over, I'd

also like to tell you about a really fantastic group, The Paupers. I live in Toronto and I've heard them play. All other original songs are great but, "If I Call You By Some Name" is my favorite. If you can ever get a hold of this single or if you hear it on their new album, you won't be disappointed. Thank you for reading this.

Rick M. Vicar  
Toronto Ontario, Canada

Dear Editor:

I have been reading that fantastic, groovy magazine Hit Parader for about a year or so now. I know you won't print this, but here it goes anyway.

I have read "We Read Your Mail" and some letters were just awful. How could you print them and disgrace your own magazine?

I remember one reader said this magazine was good for beans and she only wasted her money on it. I wonder if she knows she just may be talking about herself. I don't think it was fair. It was only her first and last issue. How could she judge it?

I'm pretty sure many readers feel the same as I do about the next paragraph.

You're doing a wonderful job, and keep it up. For the material you write, you rob yourself of 35 cents.

Well, I know this won't be printed but at least I got it off my chest.

Yours truly,  
Penny Casaldi  
720 Maple St.  
Nanticoke, Pa. 18634

Sir:

Thank you very, very much for the excellent article on Peter Tork. I am very interested in astrology, so naturally, when the Monkees appeared, I looked up their birthdays in reliable sources to see what sun signs they were born under. As soon as I found out that Peter is an Aquarian, I started looking for more reliable articles on him, because I am hardly a Monkee fan - but I, too, am an Aquarian and quite happy about it, so I thought Peter might have a little more to give us than a Monkee - and my hopes have been repeatedly confirmed.

After reading some excellent articles on the Monkees' minds in another good magazine, I wrote an enthusiastic letter to tell them Peter's the best of them and that he deserves, and will probably get, more than being a Monkee. So I am quite confident it will happen some day - that you can be sure of! The other mag didn't print my letter and you don't have to print this one, because you've already said the same - only with a question mark instead of an exclamation point.

Don't you think you could have told Birg Nilsson who wrote that song, so she wouldn't have appeared so innocently ignorant in her otherwise perfect analysis? I've read many articles about George's attachment to Eastern religions, and I think this has turned his natural Piscean mysticism into a real hazard - now his weak character is infected with his firm belief in the amorphous mess in his mind. One thing I've noticed about his songs with the sitar - he's hooked on long phrases with all the notes the same length, and that really deadens a song, but it fits in very well with his skill in that style. Paul is a modern version of Mozart: dynamic, skipping all over, but technically very polished, delicate, crystal-clear. John goes all over the staff, too, but his tunes are usually so relaxed you really notice how one mood pervades each of his songs - and isn't he great at writing some lines, like in "Girl" and "Help" which are nearly all on one note but still sound great?

Please tell Robert E. May his method is fine, the same one I use - but unfortunately everybody isn't so well-controlled that they can say a song is good before they really like it a lot. You've got to be quite intellectual for that, you know.

Jean Maskovitz  
1823 Granville Alley  
Big Windy, Illinois 60626

Dear Editor:

I am one of the Hit Parader's steady readers. I think it's the most fab mag ever, and I would like to make a request.

I've looked everywhere for

the words to the song, "Carrie Anne," by the Hollies. But I've never found them anywhere. So I decided to write. I think that song is great. Could you please print them in HP for your next issue?

I also want to say this: I've just finished reading the September issue of HP. It was great.

All the kooks who run down HP are off their rocker. Don't they know the meaning of the words "respect" and "shame"? I think it's absolutely sick to print such dirty trash as what some readers write to you.

Anyhow, I hope you can print the words to "Carrie Anne" and also I hope to see and read more about the Buckinghams.

Thank you so very much.

Sincerely,  
Bernadette Goodshield  
Wood, So. Dak.

*Ans: We hope you saw "Carrie Anne" in the Oct. H.P.*

Dear Editor:

Ever since I bought my first Hit Parader a few months back, I've seen so many letters putting your wonderful magazine down. You have a lot of nerve printing them. All those kids who hate Hit Parader should either keep quiet about it or don't buy it. There are a lot of kids here who love your magazine and buy it because it tells the truth, and has interesting articles about big groups like the Monkees and about less-known groups like the Cream or Them. Keep up the good work.

Marie Bogado  
Albany, New York

Dear Editor:

I really dig your magazine. It's the grooviest. The guys who write in and say you don't cover such-and-such a group enough are all too far gone.

The Shopping Bag column, I would like to see extended because I myself play the guitar and am always interested in new models that appear on the market. Granny's Gossip is also a tough two pages of HP.

(continued on page 64)

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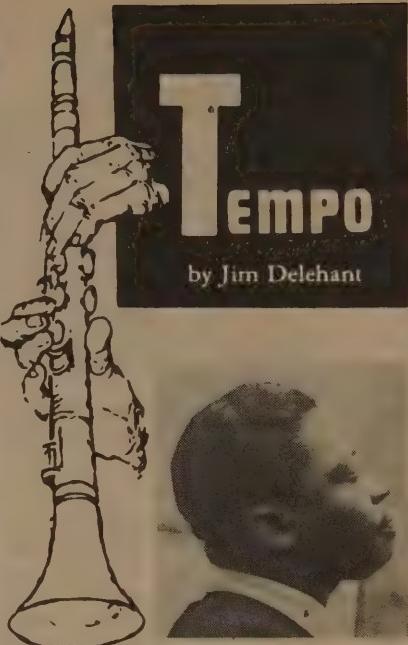
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B.B. KING

B.B. King has been getting some attention lately; still not enough for a great master, but it's attention anyway. Charles Keil did a chapter on him in his book, "Urban Blues," Stanley Dance had a beautiful interview with him in Jazz Magazine a few months ago and Downbeat ran an interview with him recently. There's also been a lot of talk about his ABC Paramount Album, "Live At The Regal." Here is the latest on B.B. when he played the Apollo in New York recently:

A lot of people ask me how I get around. Well, I fly or drive. I usually keep my car out and I usually keep my bus out, too. After twenty-five years, I get kind of tired making those 900-mile drives in an automobile. I generally fly when a trip is that long.

You want to know some jazz guys who came out of my band? Johnny Board worked with me for four or five years. He's a studio musician now in his hometown. Jimmy Merrit, the bass player, used to be with me. Booker Little, the trumpet player; Hank Crawford, the alto saxophonist; George Coleman, one of the great tenor saxophonists; Charles Crosby, the drummer who's now with Nina Simone.

Let me tell you why these guys went on to jazz while I stuck with blues. It's like starting off as an apprentice. You learn the business and maybe someday you'll be president. The only thing I can do is become a little better, because I've got a title; the other guys didn't have a title. They took their soulful background and applied it in other areas. It's like Charlie Parker when he worked with Jay McShan. They had that funky sound in the beginning and these jazz guys

couldn't explore the blues completely with me. If they tried to move too fast, I'd become mechanical, I wouldn't be a blues singer.

They worked with me and got something they wouldn't be able to get anywhere else. They've applied the knowledge of the blues to their own discovery and they'll go on to become giants in jazz.

Memphis produces so much talent because the people in Memphis were proud of the blues. I grew up on the outskirts of Memphis. People today, especially Negroes, aren't proud of the blues. They feel it holds them down. In the old days the blues singers had reputations that the young blues singers today wouldn't care to be associated with. A lot of it is due to exaggeration, like they used to say they'd be fighting, and drinking all the time. A lot of it's not true, but some of it is.

A lot of the young people don't stop to think about it. They just say, "No, that life's not for me." It wasn't really like that in Memphis in those days. Everybody in Memphis remembers W.C. Handy. We idolized the man. Even today, if you mention Handy to musicians, you'll make a friend.

In the early years all the white gamblers traveling from St. Louis to New Orleans would come down the Mississippi in riverboats. There was a lot of money around and there were a lot of Negroes working on those boats. Memphis was a convenient place to stop off.

The gamblers and the entertainers were people that I call "in the know," and they were a friend in one way or another to the Negro. They got along all right and helped each other out.

When I was a teenager, the blues was very popular. I can remember the original Sonny Boy Williamson, Big Maceo, Tampa Red; Count Basie was very popular and we could understand them. I remember hearing Jimmy Rushing with Count Basie and Al Hibbler with Duke.

There were things they did then that were soulful, that could reach a soulful Negro in the South. When Lena Horne was in that picture, she sang, "Stormy Monday, raining all the time." I can remember that number just like she was doing it today. But my idols then were preferably Sonny Boy Williamson and Louie Jordan.

In jazz today, Cannonball Adderley might do a whole bunch of things I wouldn't care too much for because I couldn't understand them. But when he does "Mercy, Mercy, Mercy," it gets me right off. That's how it was with me back then. Now I've learned to appreciate music much more. I can understand a lot of things now that I wouldn't have then.

(More B.B. King next month.)

# MY Favorite

# Records

By Gene Cornish,  
Rascals Lead Guitarist



I just bought a Spencer Davis album on United Artists and the more I hear it, the more I like it.

I don't like albums that have hit songs on them. I buy an album for one reason only, to hear what else an artist can do. You hear his hits enough on the radio. In an album, I expect to hear their versatility. Like, Stevie Winwood just knocks me out - that's all I can say about him. He does "Nobody Knows You When You're Down And Out," which is like an old vaudeville song. Stevie does it in a Ray Charles manner. He's the best white performer I've ever heard in this vein. He doesn't really copy Charles, but on this song he's in that bag.

Spencer sings a couple of good songs, too, like "Somebody Help Me Out" and "When I Come Home."

It's too bad Stevie quit the group, but I don't blame him. He's doing all the writing and the hit songs. He's in the spotlight, but the billing is "The Spencer Davis Group." A guy with that much talent should get more credit.

I like "Keep On Running," too. In fact, we were going to do it on our album.

The last song on the album is great. It's called "Good-Bye, Stevie," and he plays bluesy-honky tonk piano. It's definitely the happiest piano I've ever heard in my life. I flip out over the intro. I like his piano playing better than organ. I prefer our own Felix on organ.

I got Dionne Warwick's new album, too, "Where Love Is At." She does "Alfie" the best of any one on this album. She also does "As Long As He Needs Me." Burt Bacharach has a knack for using violins. I don't know how he does it. I flip out. I wish I knew how he did it. I would never miss out on a Dionne Warwick album. I have all of them.

Being a guitar player, I naturally have B.B. King albums. I like "B.B. King Live

At the Regal," but he doesn't play enough guitar on it. He only plays a little. I'd rather hear him with a quartet where he'd have to play all the music. When you get an instrumentalist as great as B.B. King, you expect to hear him play. I don't even want to hear him sing. I like that album but it brings me down. Not enough guitar. I don't want to hear horns and the audience screaming.

Like on "Worry, Worry, Worry," he sings for a while and then he says, "I'd like to play a little now," and he cuts into it. Even the audience is dying to hear him play because, as soon as he plays his guitar, you hear them scream. He doesn't satisfy you enough that you can say, "Wow, I've heard B.B. King!" He does all this old stuff and I'm not a big fan of old blues. It's ok, but that's all he plays.

I bought an old Beatle album, too, "Beatles '65." Now I have all their albums. I never get tired of them.

I'm really going to get into albums now because I just bought a new car and had a tape deck put in. I'll have music wherever I go.

I just heard an album at Felix's house by Olutungi that I've got to get. He's an African drummer.

Most albums let me down, like the Stones' albums. They'll play four or five songs that are just straight blues. That's boring. The Beatles never, never let me down. They're always innovators. They always come up with something new.

One more album I have to mention is "The Fresh Cream" on Atco. It's a real experience. I got it in England. I wouldn't call it an electronic album. It's more a conglomeration of ideas. It's so fantastic, but not in the least bit commercial. I don't like commercial records.

Another good group is the Who. It seems there are so many good groups around not getting the recognition they deserve. Then the Monkees come along, get all the recognition and they're not saying anything. I have a big campaign against that. Not against the Monkees personally. God bless them for being so successful. They have a good TV show. I just resent their having a number one record every time, because there are so many good acts around. □

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YES—I want to participate in all the fun and activities of the Club being lined up for 'teens.

NO—I don't want to belong. Tell me what prize I've won.

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# Platter Chatter

EVOLUTION is the first Hollies album on Epic and the release of any new Hollies record is a joyous occasion. Their bright, smooth, vocal harmonies emanate from the phonograph like glowing rays of sunshine. Every tune is a finely polished musical gem set in original and tasteful instrumental arrangements. In "Stop Right There" feather-soft voices glide over swaying violins. "Games We Play" features a bouncy brass section. A harpsichord and flute on "Ye Olde Toffee Shoppe," a sizzling guitar and pounding rhythms on "Then The Heartaches Begin" and a strange groaning sound on "Heading For A Fall" compliment the Hollies vocal harmonies. "Rain On The Window" is a superb mood piece very reminiscent of "Bus Stop." The weirdly quavering voice on "Lullaby To Tim" will tickle your ears. "Carrie Anne," the recent Hollies hit featuring steel drums, is included along with "Have You Ever Loved Somebody," a hit they wrote for the Searchers. The album cover is intriguing, too. If you enjoy delightful music you must listen to the Hollies. (EPIC BN 26315)

THE MUGWUMPS were, of course, Cass Elliot and Denny Doherty, now of the Mamas and Papas, Zal Yanovsky, once of the Lovin' Spoonful, and Jim Hendricks who currently leads the Lamp Of Childhood. In 1964 they made several excellent records which for some unfathomable reason never became hits. Their sound was very, very Mama & Papa and Spoonfulish but perhaps the world was not ready for such warm harmonizing and effervescent instrumental outpourings three years ago. Everybody should dig it now in this new album. The buoyant voices of Cass and Zal dominate, and the kid named Sebastian plays harmonica on a couple of tracks. Cass and Jim wrote some good songs like "Everybody's Been Talking" and "Here It Is Another Day," which are clear blueprints for the now famous Mama & Papa sound. "Do You Know What I Mean" and "I Don't Wanna Know" prove the Mugwumps could generate excitement. "So Fine" is good-time music equal to anything the Spoonful has done since. Ordinarily we'd consider an album with only nine songs a waste of money, but every one of these rare songs is a joy to hear and the many historic photos on the album cover will evoke warm smiles. This album is an enjoyable and most welcome page of musical history. (WARNER BROTHERS W 1697)

I NEVER LOVED A MAN THE WAY I LOVED YOU proved that the right combination of artist and material can turn a mildly successful singer like Aretha Franklin into a super soul star. "Respect" was an even bigger follow-up and now this album, which includes both hits, proves that Aretha is the number one soul sister of 1967. Accompanying herself on a funky piano and backed by the small but powerful R&B band sound that Atlantic Records seems to own a copyright on, she puts all of her emotions into songs like "Dr. Feelgood;" two Sam Cooke classics, "A Change Is Gonna Come" and "Good Times;" a real low-down version of "Drown In My Own Tears;" "Save Me," a rocker with an insistent beat, and "Don't Let Me Lose This Dream," which is an unusual soul bossanova. Dig it. (ATLANTIC SD 8139)

THE EXECUTION OF STEPAN RAZIN is a powerful, sweeping and rhythmic suite for chorus and orchestra with music by Dmitri Shostakovich, based on an epic poem by Yevgeny Yevtushenko. Razin was a Russian folk hero who even in death defied the Czar. The music reflects the turbulent emotions of his last hours. If most classical music puts you to sleep listen to this. Many sections have a beat as strong as anything you'll find in rock and roll. Also included in the album is the Shostakovich Symphony No. 9. (MELODIYA/ANGEL SR 40000)

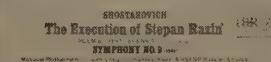
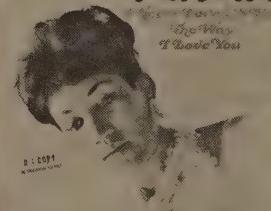
I'M A MAN is the second and, unfortunately, the last Spencer Davis Group album featuring the talented and versatile Stevie Winwood. His vocals, organ, piano, harmonica and songwriting dominate this LP. Many numbers are energetic new arrangements of American rhythm and blues standards like "Dimples," "I Can't Stand It" and "Searchin'." Stevie sounds just like Ray Charles as he plays piano and sings "Georgia On My Mind." "On The Green Light" is a chugging instrumental and Spencer plays some soulful guitar on "Stevie's Blues." If you dig gutsy sounds, this one's for you. (UNITED ARTISTS UAS 6589)



By Music Recording



Aretha Franklin



**WE READ YOUR MAIL**  
(Cont. From Pg. 59)

Before I go, I would like to suggest one thing: Don't go bankrupt or I will die of misinformeditis???????

A Hit Parader lover,  
Mike Ward  
700 Rich Ave.  
Gulfport, Miss.

Dearest Editor:

A whole new world of musical enjoyment was opened up to me the second I picked up my first copy of Hit Parader. Up until a few months ago I would never have bought a record that wasn't on the top 10. I dug the really commercial music, or, at least, I thought I did.

Well, anyway, Hit Parader told all about people and groups I'd never even heard of, such as Lou Rawls, Joe Tex, Howlin Wolf and Muddy Waters. In other words, all the soul and R&B singers.

I got curious, so I went to see a blues group "De Knight Train & The Soul Express" perform, so I could see what it was all about. Well, I got turned on to such songs as "99 1/2" and "Please, Please."

I am now a loyal R&B fan, due to your magazine articles and interviews. My Hermits' and Raiders', etc. record collection was discontinued in favor of James Brown and Wilson Pickett and all those other good guys.

I'm not knocking anyone, but I just feel that the blues people have an edge on everyone else because they put their body and soul into their songs. Almost every singer I enjoy is a Negro, except for a few, such as Eric Burdon.

In other words, I don't think R&B is getting all the exposure and recognition it deserves. A lot of people don't know what they're missing.

It would be better if the radio stations would play songs other than the few top hits. Many underground groups are probably more talented than the very popular ones. Many kids will buy a record just because it has a certain person's name on it, which is very unfair.

I hope your magazine will continue to introduce young people to new types of music, and I hope that everyone will be as fortunate as I am and find a musical bag that they really love.

Thank you for allowing me to express my opinion. I welcome all letters from people who agree (or disagree) with me.

HP forever,  
Dianne Hall  
Box 307  
Plankinton, South Dakota  
57368

Dear Editor:

As I have been a rock and roll enthusiast since 1956, I found Mr. Delehardt's article on "The Fall Of The Singing Group Era" quite interesting. There is certainly no denying the popular quality of production in those days in comparison with what we have today. I find myself in disagreement with him on several accounts, however.

The first has to do with the general labeling of the entire period as a group era. I feel this is an enormous injustice to the solo artists, too numerous to mention, who contributed so much to the growth and popularity of rock and roll music, not only here in America but also across the seas.

The second centers around his comments to the effect that all the lyrics of those days had degenerated into the "teenaged queen" variety, "one record after another." There was plenty of this, to be sure. And, since I am no longer a teenager, I am in a position to say good riddance to it. But there were also plenty of groups giving out with good rockin' sounds, such as Buddy Holly and the Crickets, Gene Vincent and the Blue Caps, and the Diamonds, to name just a few.

This idea of good rockin' sounds in the "old" days is what I would like to emphasize here. Too often today the younger rock fans are quick to knock those days. They seem to think rock and roll commenced with the Beatles.

I personally do not care whether or not they dig the pioneers of rock, but they should at least appreciate the impact of these men upon the present-day heroes. The Beatles, for example, have admitted long ago their debt to the inspirational works of Chuck Berry, Elvis Presley and Little Richard. Even today I prefer the hard core rock of Berry's "Roll Over, Beethoven," Presley's "Jailhouse Rock" and Richard's "Long Tall Sally" to much of the watered-down stuff that passes for rock and roll now. Were more of our younger enthusiasts to become acquainted with the originals, I believe they would reverse their hasty judgments.

I certainly have nothing against the new sounds, the experimentation, the obvious creativity. I would suggest, though, that just because something is different or way-out does not by definition make it "fabulous." Whereas the weakness before may have been in the tendency to remain with the same structure too long, the weakness today

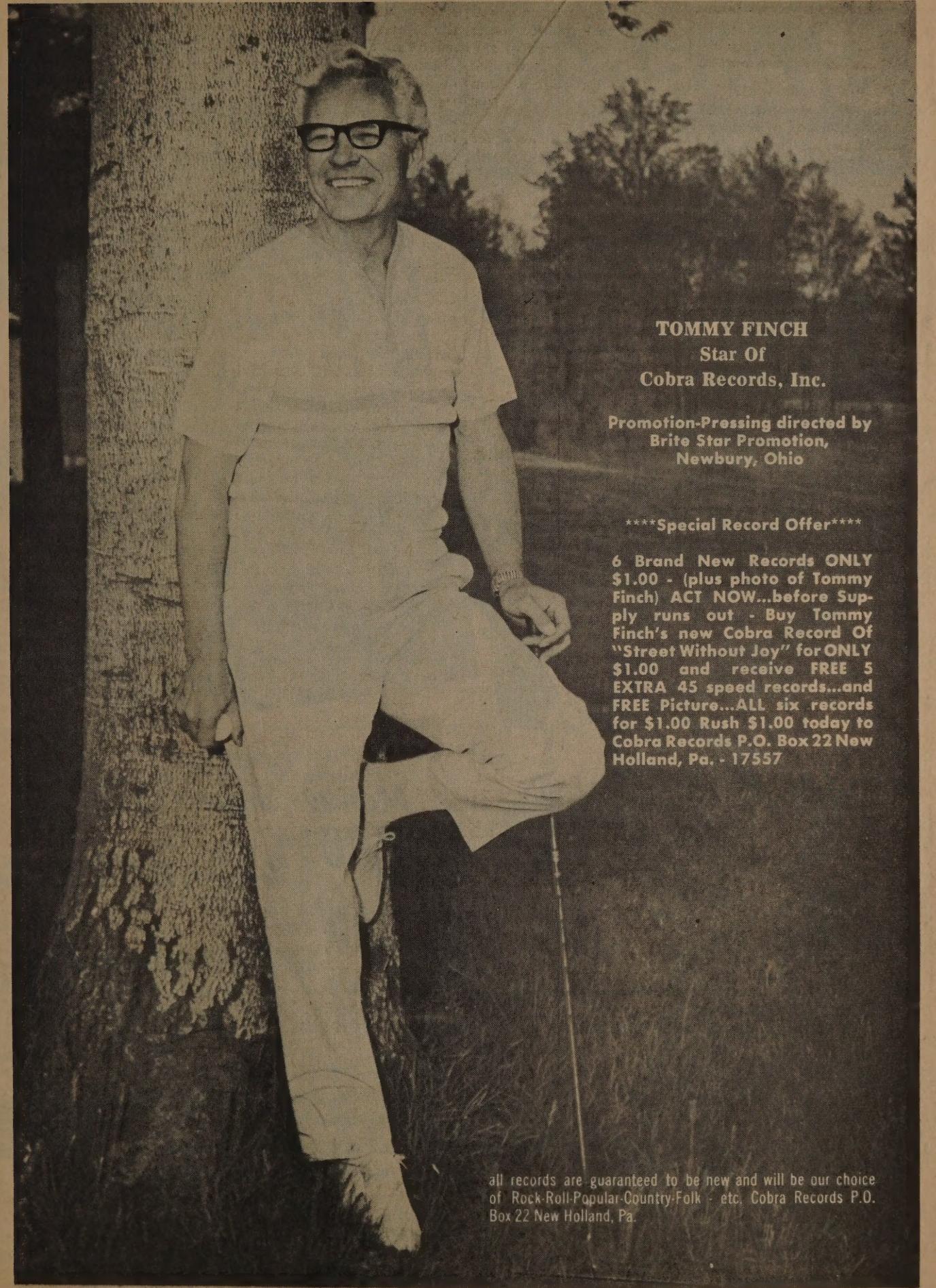
may be in the tendency to come up with a new one too often — something like the dance fads four years ago when it was the Pony one week and the Watusi the next week.

In conclusion, I would like to compliment Debra Hollier on her excellent letter raising the banner of aesthetic relativism. Musical tastes are quite subjective in nature and, as such, are completely relative to the individual. It has been my impression that classical music lovers constitute the most blatant group of aesthetic absolutists, as if they alone knew what really good music was all about.

Sincerely,  
Grant Taylor  
Room 212  
1010 W. Green St.  
Urbana, Ill. (61801)

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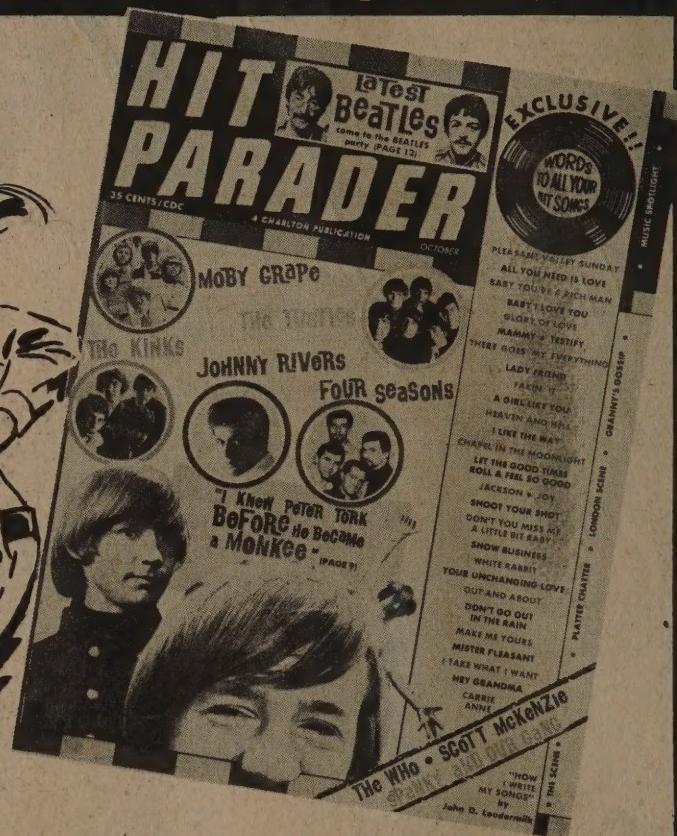
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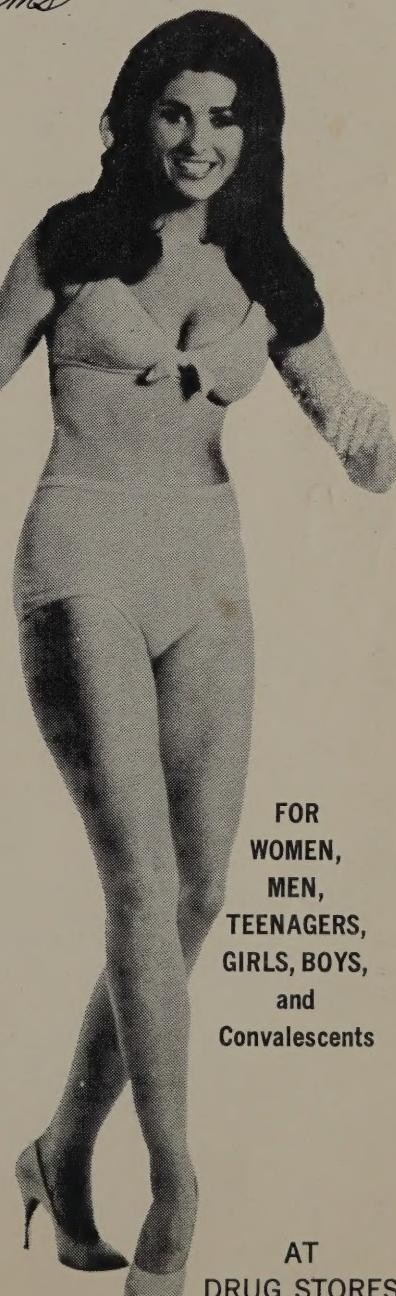
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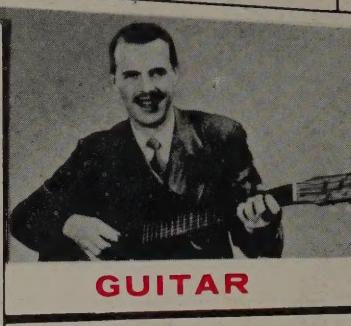


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